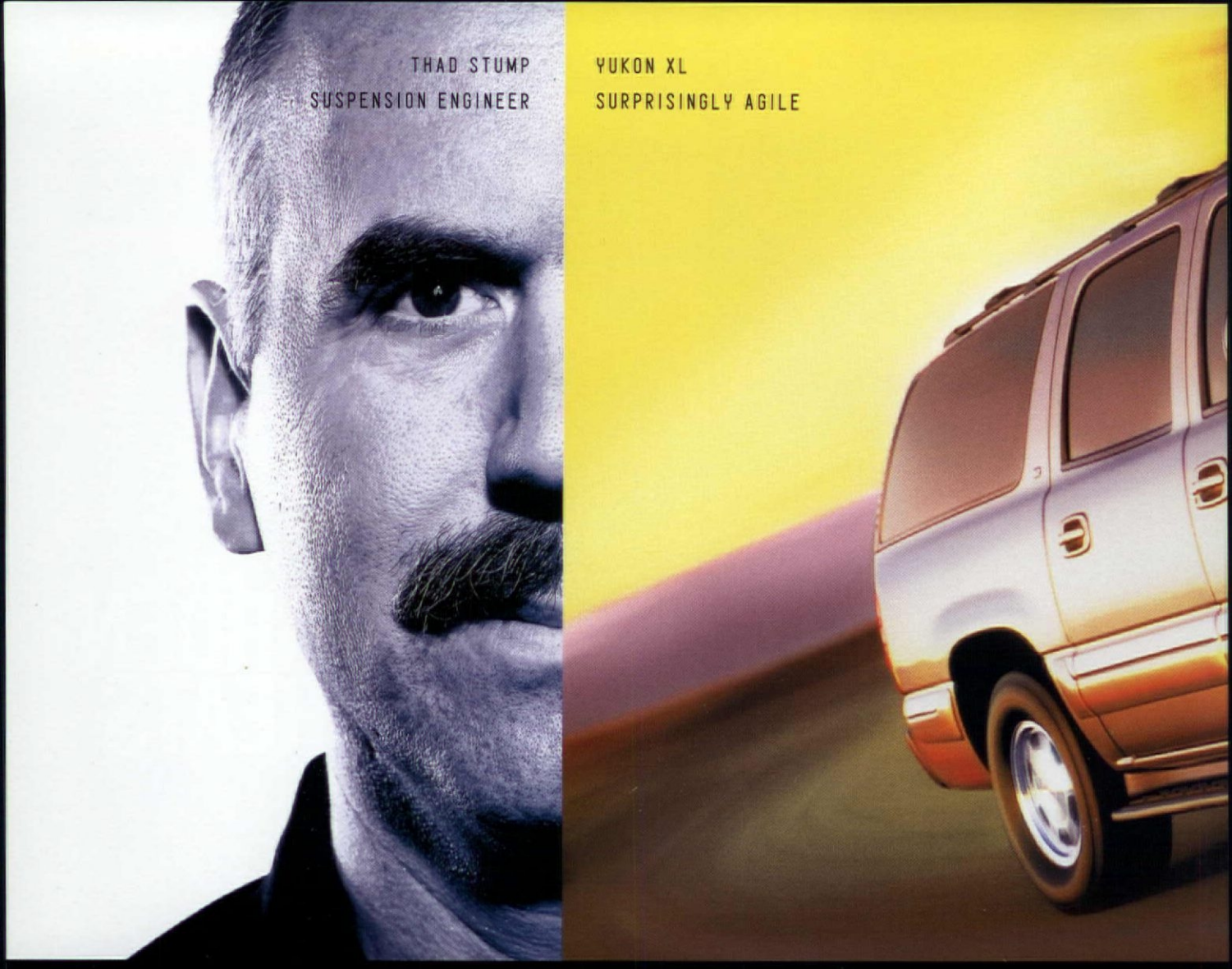
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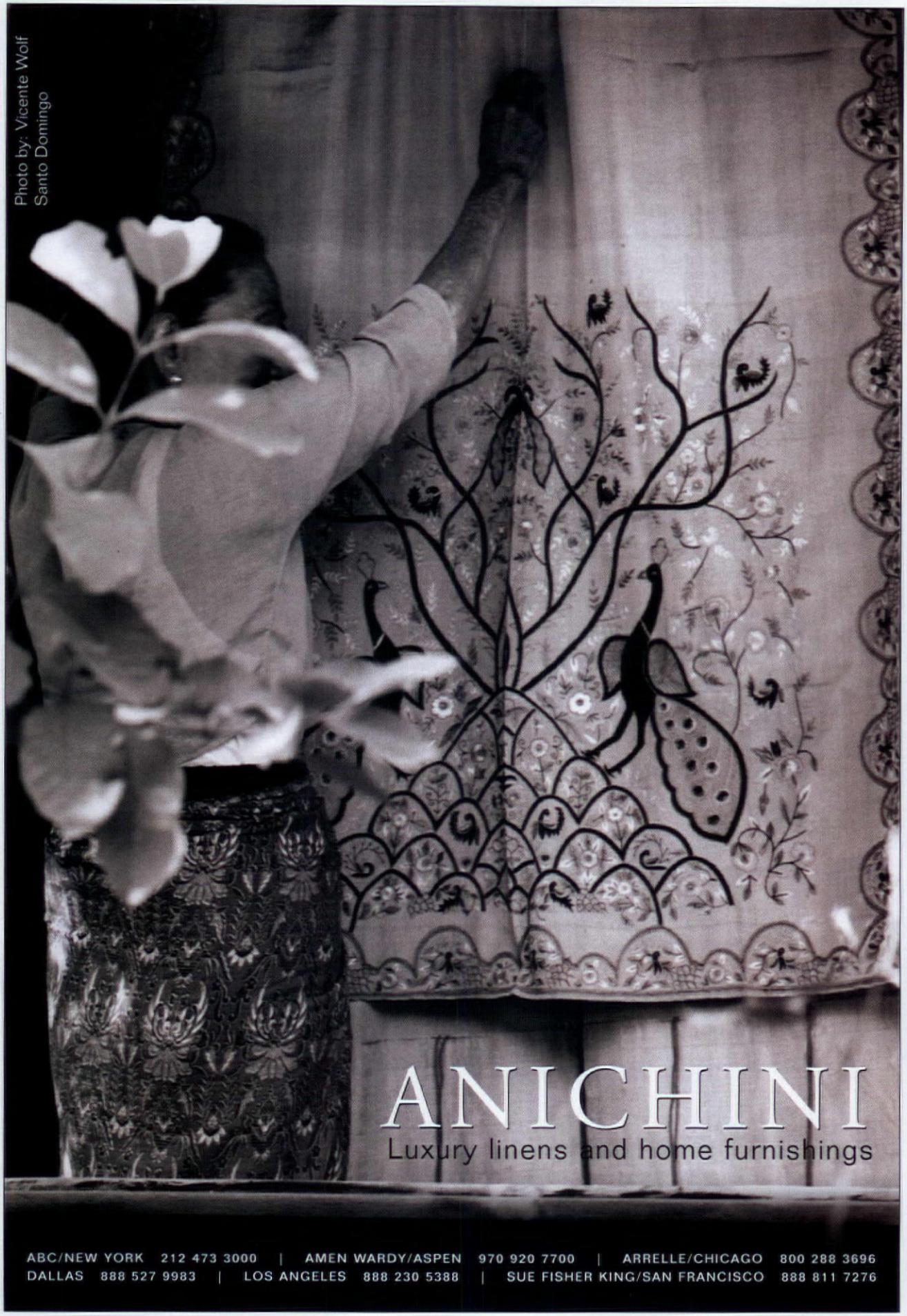
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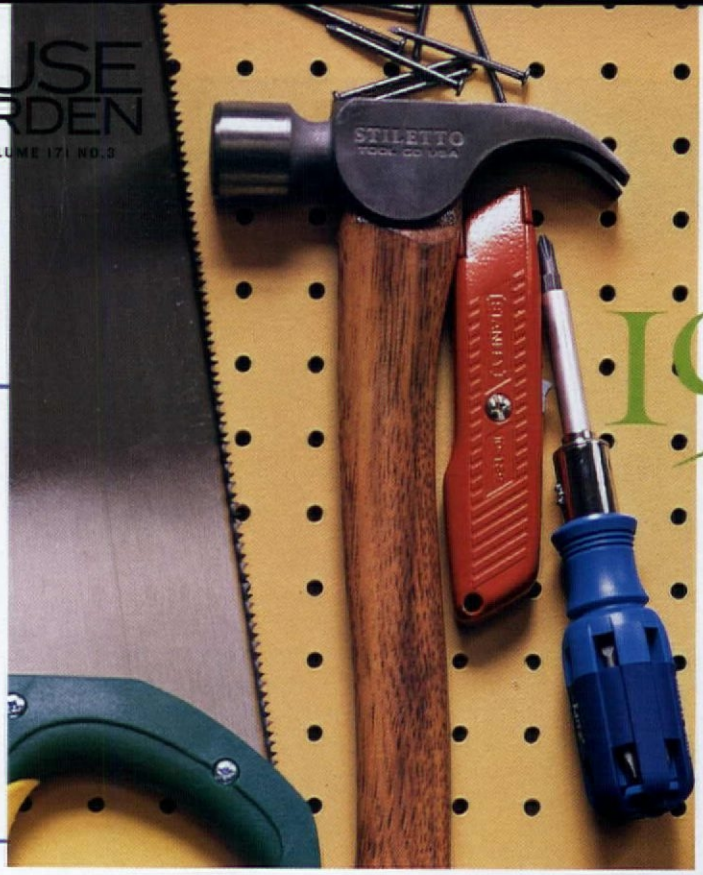
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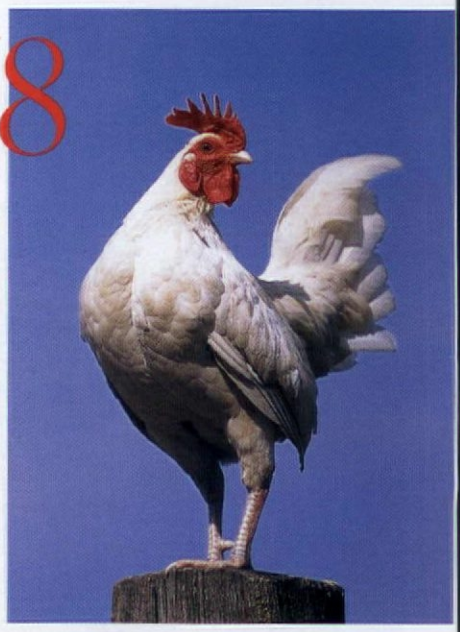
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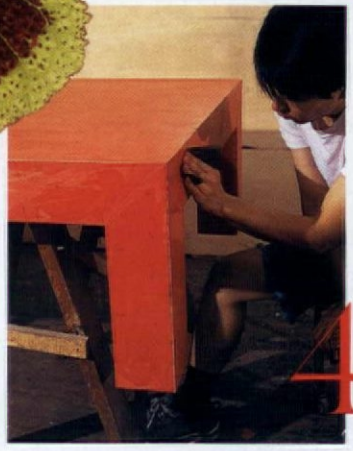
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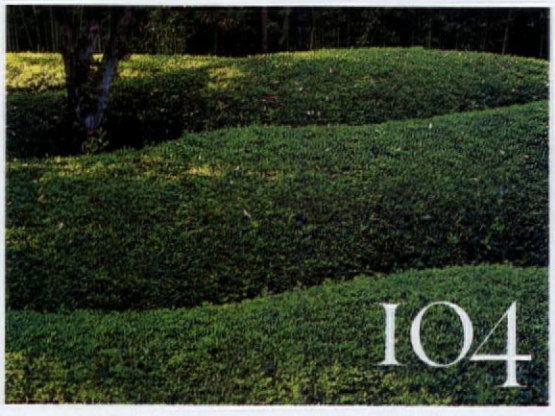
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on the cover

This by-the-sea garden designed by Louis Raymond for Renaissance Gardening Ltd., Hopkinton, RI (401-377-1093), is based on the principle of the right plant for the right place. Photographed by Chris Sanders.

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welcome

it all falls down

I AM SO ANGRY AT MY HOUSE AND GARDEN; they seem to be falling apart on me. I feel betrayed. What happened to shelter? First, the retaining wall—a concrete barrier about 60 feet long and maybe 5 feet high that keeps my neighbor's hillside garage out of my kitchen—came crashing down one stormy night, exhausted after 100 years of holding up all that weight. I was making my morning coffee when I noticed that the garden looked peculiar. The plants were slanting forward, and everything was washed with mud. I went out to inspect and saw that the wall had fallen into the beds, and crushed everything in them. It was an ugly, old wall, but it had done its job, and I had spent years training ivy and clematis and roses and euonymus over it, to hide it. That was the end of that, and the end of many tenderly loved plants as well.

I was so shocked by the calamity that I couldn't do anything about it for a couple of months, except worry. What did it mean that my retaining wall had toppled? Was it a bad omen? Of course it would have to be replaced, and of course that was going to cost a small fortune. And what did it mean that I was going to be forced to rethink that part of the garden? Fortunately, it was nearly the end of the summer, and I had had, just the day before, a lovely dinner party on the terrace; my friends and I were cooking steaks when the first drops of rain began, and we simply moved the grill in under the protection of my cheery red patio umbrella, and we ate in its shelter with the dazzling drizzle all around us.

A couple of mornings later, it was still raining, and as I made another day's cup of coffee, I noticed a puddle on the floor where one shouldn't be (of course there are always necessary puddles, around plants you've watered, for instance, or the dishwasher). It was raining in the house.

Another omen? Definitely a sign to call the roofer. He splashed on a black patch, and said he would be back to check things further. Over the next few weeks I begged, whined, and wheedled, which is what you have to do to make men come back when they said they would, and you don't want to be too bossy or uppity. Finally, the roofer made some time on his calendar to reroof all four of the porches. Definitely a sign of financial distress—for me, that is.

The wall builder arrived, too, and so did Leonard, who owns the local nursery, and whose grandfather probably put in the original gardens three generations ago. He would save whatever he could in the back; we would replant, and while we were at it I decided to put in a few (okay, a few dozen) trees and shrubs to screen out another neighbor's broken-down (in the '60s) and rotting VW van, which has taken up permanent residence in their driveway.

Time for deep-breathing exercises, time for detachment from worldly possessions. Time for detachment from my bank account. Time for a breakdown.

Soon the place was crawling with helpful men, an unusual situation around here. Naturally, the roofer found termites—he came to my door bearing an armful of munched wood and a Baggie swarming with bugs—and the front porch was so rotten it was about to fall off. Naturally, we disturbed a village of skunks under the porch. Naturally, Leonard couldn't save a single plant. Naturally, the wall builder misunderstood and made the wall too low. I felt like locking the door and abandoning the house to the rains and the pests.

But new trees are being planted, new studs are being hammered into place, new porches are going up, and the new wall has been built, complete with the proper weep holes. How's that for a metaphor? My friend James finally explained it all. A wall falling down is a good sign, he said, a sign that old barriers have been released, a sign that you are ready to move on. Of course you must rebuild, he went on, but you will know how to build a better wall, and it will be a wall that you know through and through, what's in front, and what's behind. Of course. Thank you, house, for falling apart.



BRIGITTE LACOMBE

Dominique Browning, EDITOR



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letters

big house, little house

ARTICLES LIKE Martin Filler's "The New Horizon" [January 2002] are one of the reasons I look forward to reading *House & Garden*. His predictions are right on target. Unfortunately, it is too late for my neighborhood to be saved by the future, as it already has been McMansionized, making my modest Colonial seem a tattered Cinderella next to some elegantly overblown stepsisters. *H&G* could play fairy godmother to all of us in this dismal situation by supplying us with good solid guidance for rescaling micro homes in neighborhoods that have gone mega.

EILEEN GALLAGHER
Chestnut Hill, MA

purls of wisdom

I READ Dominique Browning's December Welcome with much interest, as I have been a knitter from the age of 3 and I am now past 65. I work part-time for a yarn company in a retail store and usually spend my cash there, buying the latest color and texture to use in creating items for myself, my friends, and my family. Please, please learn how to cast on properly and how to bind off, because you are missing some of the most important aspects of knitting. Also, please allow yourself to learn more about the stitches involved, as they are varied, historical, and interesting. You wouldn't want to build a house without a good foundation, would you? The more you learn about the art and craft of knitting, the more you will become convinced that you don't want to stop at scarves. I wish you a lifetime of the pleasure that knitting has brought to me.

SELMA E. JOHNSON
Chelmsford, MA

spin master

I HAVE BEEN checking out *House & Garden* from the library, but find that I want to tear out so many pages that I've decided to order a subscription. So many ideas inspire me. For example, last April you featured an artist who uses spin art to create cushion covers. Needless to say, family and friends this holiday season saw lots of cool spin art on cards and gifts. I also want to commend you on a magazine that's easy to read, and so well designed. I am a graphic designer and am always curious as to who is influencing the look of a magazine. I was happy to see it was Anthony Jazzar. I remember his great layouts in *Marie Claire*. Your December cover image was great—much more interesting than if the family had been facing the photographer.

ALISON GRIEVESON
Milford, CT

color cues

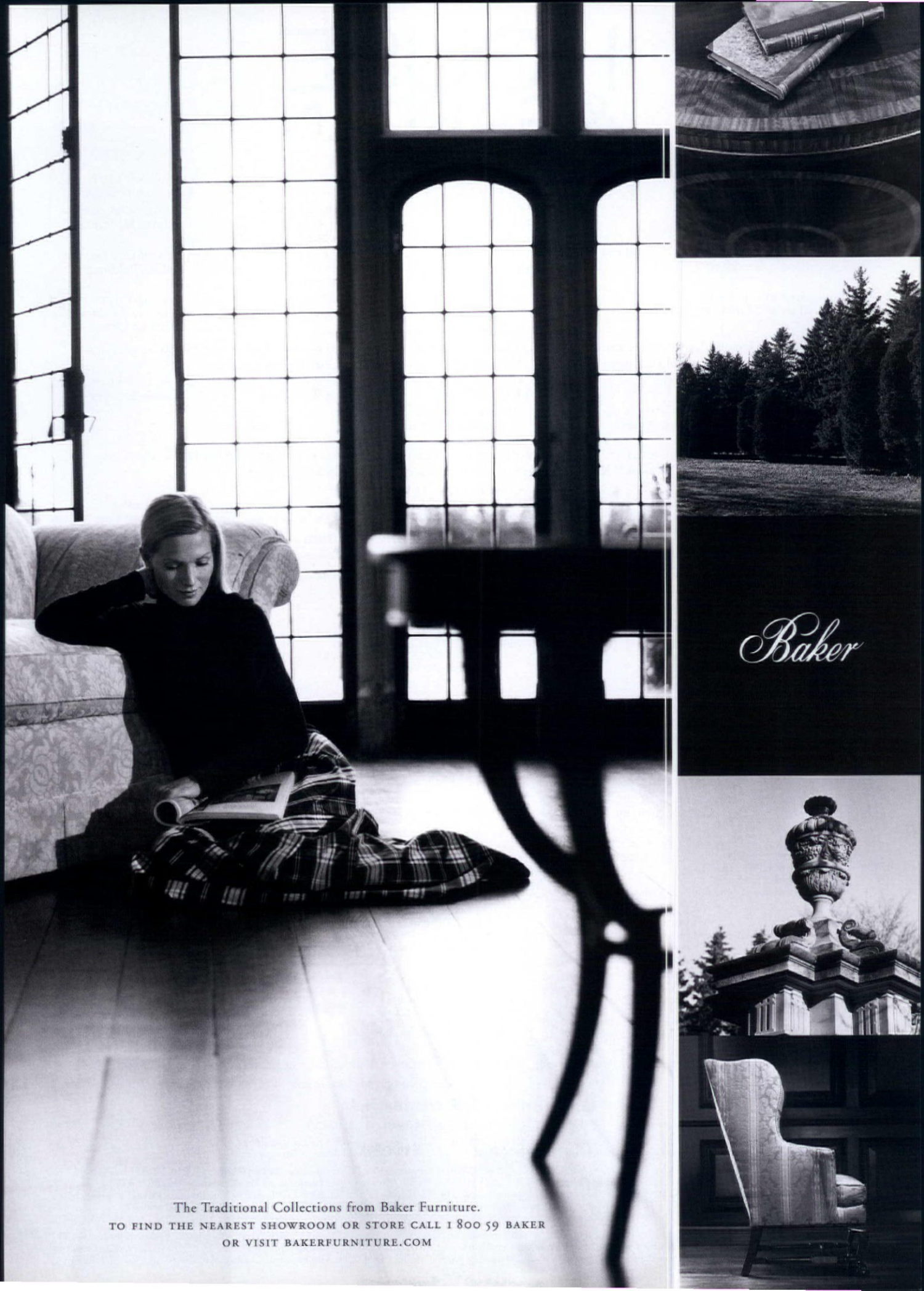
I WANT TO thank you for your inspiration. Back in June, I was in the middle of painting my living room. I wanted something special, not just an ordinary solid color, but I couldn't find the right idea that fit the space. Then I saw the cover of the June issue. It was exactly what I had in mind.

LINDA HALL
Oreland, PA

In the February 2002 issue, we erroneously listed the price of La Cornue's Le Château 147 range. It is $22,500.

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@ house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

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Getting ready to do it yourself? *House & Garden*'s own Ms. Fix It, a.k.a. Jackie Craven, assembles a tool kit for the handy homeowner Edited by Shax Riegler

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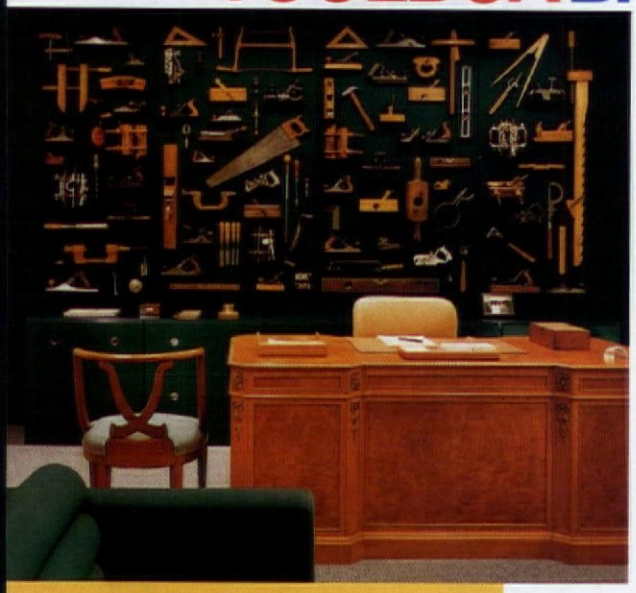
TOOLBOX BASICS

When you reach for a butter knife to tighten a knob, you know it's time: you need a screwdriver. Not the cocktail, but the hand tool, which comes in a baffling array of sizes and shapes. This is how the essential home tool kit begins. Pesky problems, too minor for calling in a pro, start you shopping at hardware stores. The dining room curtains look lopsided, so you pick up a tape measure and a level. A porch step wobbles, so you buy a hammer and nails. Your new bookcase arrives unassembled; pliers are a must. As your collection grows, so does your confidence. Why not add extra shelves to the bedroom closet? How about shoe racks and storage nooks? You acquire a handsaw, a cordless drill, and an attitude. Never again will you have to use the silverware for household repairs. Then, one day while you are unclogging the kitchen drain, you notice something wondrous about your adjustable wrench. Solid and unassuming, it is likely to last as long as the family silver. You imagine a future generation of antiques collectors displaying your plumbing tools over their mantel. Far-fetched? Maybe, but it's easy to become passionate about tools for their craftsmanship and their styling. In times of crisis, even the most mundane win a place in your heart. When company's coming and the toilet overflows, what could be more treasured than a plunger?

1 Leviton 25-foot extension cord, $3.77, Home Depot, 800-430-3376. 2 Stanley long-nose, $9.99, and slip-joint, $7.99, pliers, Gracious Home NYC, 212-231-7800. 3 Lutz 15-in-1 screwdriver, $15.95, Garrett Wade. 4 Hardpoint Toolbox 15 1/2-inch handsaw, $11.95, Garrett Wade. 5 Stanley utility knife, $5.97, Home Depot. 6 Stiletto 10-ounce titanium-finish hammer, $69.95, Garrett Wade. 7 Crescent 8-inch adjustable wrench, $12.47, Home Depot. 8 Energizer rubber flashlight, $7.99, Gracious Home. 9 Stanley 25-foot tape measure, $13.99, Gracious Home. 10 Colored duct tape, $3.49 for a 10-yard roll, Gracious Home. 11 Johnson 9-inch level, $7.97, Home Depot.


STILETTO
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TOOLBOX BASICS

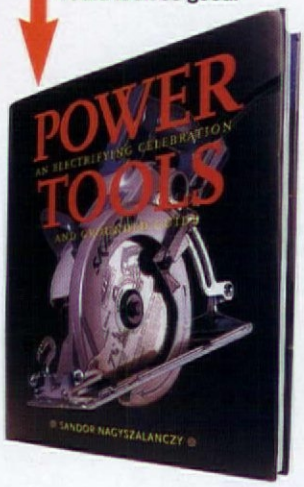


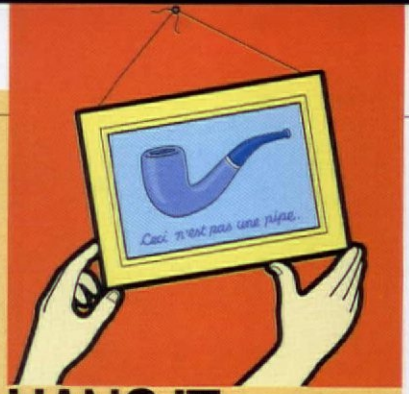
TOOLS AS ART

In the redesigned president's office at the Woodwork Corporation of America, above, Chicago-based interior architects Powell/Kleinschmidt (312-642-6450) made artistic use of a collection of antique tools. In 1978, the Hechinger Company, a chain of hardware stores, began collecting art representing tools for its headquarters. The collection has more than 350 pieces, including rarities such as an 8-foot-long mural of metal vise grips welded to look like a school of fish. The National Building Museum (nbm.org) in Washington houses part of the collection.

power trip

The big, bright, glossy close-up photos in *Power Tools: An Electrifying Celebration and Grounded Guide* (Taunton Press, $40) capture the strange beauty of power tools. You probably never knew a circular saw (on the cover, below) could look so good.





HANG IT

There's an art to hanging. Some tips

- **WIRE IT RIGHT.** Attach the picture wire securely, about two-thirds up. Make sure it doesn't show over the top of the frame.
- **TAP THE WALL.** If your wall sounds hollow, use a magnetic stud finder to locate the wood framing beneath. Can't find the stud? Ask your hardware store for wall anchors.
- **AIM FOR EYE LEVEL.** The center of the picture should be about 66 to 68 inches from the floor, or 12 to 16 inches above furniture. Ask a helper to hold the picture while you step back and decide.
- **TAPE THE SPOT.** To keep drywall from cracking, put a strip of adhesive tape on the spot beneath where each hook will go.
- **USE TWO HOOKS.** Space them a few inches in from each side to give your picture more support and keep it straight. Use a level to make sure the hooks are even.
- **ADJUST THE HEIGHT.** No need to hammer new holes—just tighten or loosen the wire.
- **ADD PADS.** Stick felt pads on the bottom corners behind the frame. They'll protect your wall and hold your art in place.

TED MORRISON (LADDERS); JON MILLER, HEDRICH-BLESSING (INTERIOR); MICHAEL KRAUS (BOOK); WILLIAM VAN ROSEN (ILLUSTRATION)



step right up

Every house needs a sturdy ladder. These five will do the job—and fit into your decor

The most useful stepladders should fold tight for easy storage and be light enough for you to carry them from chore to chore. 1 Three-step Featherweight ladder, $68. Ad Hoc NYC, 888-748-4852. 2 Step 90, $159, by Magis. The Terence Conran Shop, 866-755-9079. 3 Andries van Onck's Tiramisu, $172. Kartell NYC, 212-966-6665. 4 Guzzini's Arredo, $170. In NYC, 212-252-9560 for stores. 5 Putnam Rolling Ladder Co.'s deluxe 4-foot oak ladder with brass hardware, $280. Gracious Home NYC, 212-231-7800.

read how

The pipes are clanging and you can't get a plumber on the phone. What to do? For one-stop, rooftop-to-cellar solutions, look to *New Complete Do-It-Yourself Manual* (Reader's Digest, $35). More than 500 picture-packed pages give easy instructions for everything from fixing a faucet to finishing an attic. Even your plumber will want a peek.





ALL CHARGED UP When you're ready, a cordless drill is essential for your tool kit. These aren't too heavy, but are powerful enough for any task. From left: Craftsman Professional Compact 9.6 Volt Drill Driver, $90, Sears, 800-377-7414; Black & Decker 14.4 Volt FireStorm, $99, 800-544-6986; Makita Cordless Driver, $130, 800-462-5482.

CHOOSING THE RIGHT TOOL

Forget the bargain screwdrivers and greasy garage-sale castaways. We've queried tool connoisseurs to find out how to make the best selection

- **BUY ONE AT A TIME.** A prepackaged set can get you started, but you'll end up with things you don't need—or don't know how to use.
- **TRY IT FOR SIZE.** "You need something that has a good weight and feel," says Ken Lay, who picks the hand tools for True Value stores.
- **THINK MULTI-USE.** Mike Farrah, Home Depot's global product merchant, loves the versatility of a four-in-one screwdriver.
- **FOCUS ON FUNCTION.** Never mind the fancy handles. Look for features you need to do the job.
- **INVEST IN QUALITY.** Tools that bend or break will slow you down and could cause damage.
- **THE BOTTOM LINE?** "The nicer the tool, the better able you are to do a good job," says Craig Winer, vice president of Garrett Wade, a catalog company specializing in woodworking and tool supplies.



taking care

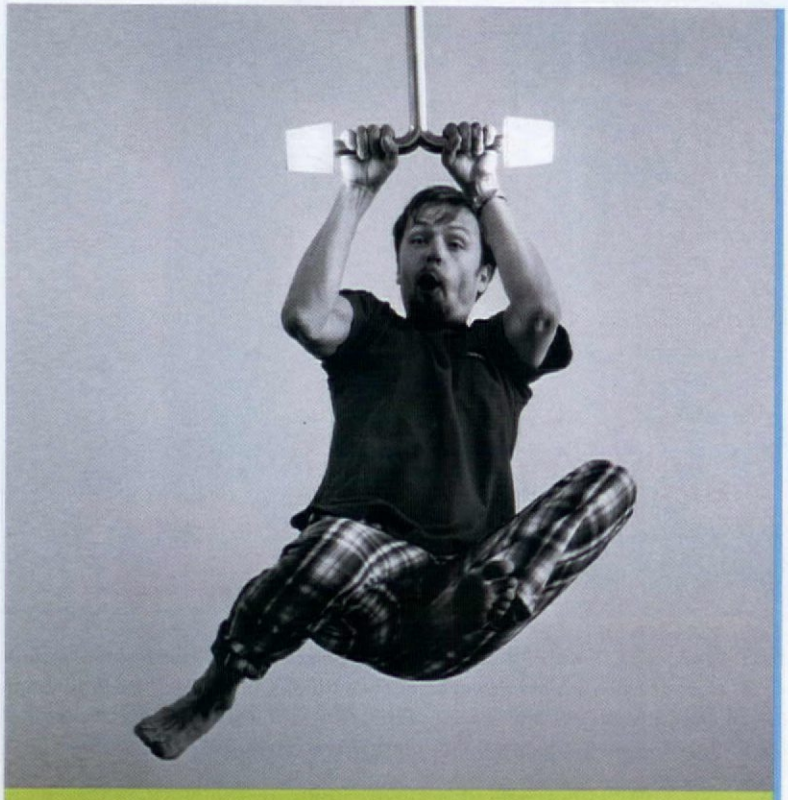
Don't exile your tools to the basement or garage. "You want accessibility," says True Value's Ken Lay. He likes the convenience of a canvas carrying case. Hang it from a hook or smoosh the sides to fit it inside a kitchen cabinet. For larger collections, consider a closet Peg-Board or a sturdy box with a lift-out tray, such as Husky's classic red metal one, above ($11.97, Home Depot). After using your tools, always take a few moments to wipe them clean and return them to their proper place. Add an occasional bit of household oil to plier joints. Keep your tools dry and tidy, and they'll last a lifetime.

Jackie Craven, *who writes our column The Fix, discovered a passion for home repair projects and the tools they require in the course of buying and renovating five Victorian houses in upstate New York. In cyberspace, she resides at jackiecraven.com.*

TED MORRISON

domestic bliss

NEWS



in the swing

Designer Thomas Bernstrand plays with furniture—and our heads

Who could resist letting out a Tarzan yell and jumping on Swedish designer Thomas Bernstrand's Do Swing (The Apartment, NYC, 212-219-3661), a trapezelike light fixture? "I find inspiration in behaviors," he says. The results are certainly playful: a punching-bag lamp that turns on or off with a hit, for instance, and a table that lights up like a '70s disco floor. This spring the MoMA Design Store (800-793-3167) will offer Wembley, a three-tier sofa modeled on park steps. Later, IKEA (800-434-4532) will start selling Flop, a line of furniture that changes shape with the shift of a cushion.



SHOW TIME

Don't miss the exquisite Renaissance drawings, mosaics, and textiles in "The Flowering of Florence: Botanical Art for the Medici," at Washington's National Gallery of Art (nga.gov), from March 3 through May 27. "The Alliance of Art and Industry: Toledo Designs for a Modern America," from March 24 through June 16 at the Toledo Museum of Art (toledomuseum.org), celebrates 20th-century consumer goods, such as the Industrial Dial Scale, right, from Toledo manufacturers.









BOW-WOW WOW!

Whirlwind renovations have turned a historic 19th-century Manhattan carriage house into a new boutique hotel that abounds in ornate beauty, old-world opulence—and barking. For the Ritz-Canine Hotel & Day Spa, interior designer Frederic Jochem used green marble on the floors, Clarence House fabrics on the windows, and Brunschwig & Fils and Schumacher papers on the walls. Beds are covered in ever fabulous faux fur. Now, that's what we call the lap of luxury. $40 to $250 per night. 212-949-1818.

COURTESY OF NATIONAL GALLERY OF ART, WASHINGTON, DC; TIM THAYER, TOLEDO MUSEUM OF ART; ROY ZIPSTEIN (3); COURTESY OF BERNSTRAND & COMPANY (CLOCKWISE FROM TOP RIGHT)

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domestic bliss

NEWS



TAKING IT TO THE STREET

Lately, strollers in New York's SoHo have been stopped short by bold posters urging them to sign petitions in support of a controversial new high-rise. *The New York Times* has praised the building, designed by Philip Johnson and Alan Ritchie, as "habitable sculpture," but many area residents don't want it. The eye-catching posters are developer Antonio Nino Vendome's bid for rallying "the support of the community." Will it work? Stay tuned—a review meeting is scheduled for this month.



ready to wear

Artist Madeline Weinrib creates a line of fun, graphic carpets

"I aimed to do for carpet what the Gap did for T-shirts," says Madeline Weinrib while flipping through a mountain of reversible carpets with prices that make them as interchangeable as clothes. Five years ago, the artist rolled her eyes at the very idea of designing carpets for ABC Carpet & Home, her family's landmark Manhattan store. But these days, designs from her Amagansett collection can be found on some of New York's most stylish floors. "You don't buy one sweater to last your whole life," Weinrib says. "You shouldn't have to in your home, either." Cotton carpets start at $59, chenille at $99, and wool at $199. ABC Carpet & Home, NYC, 212-473-3000.



SHORT-SEATED

In 1978, legendary design teacher and tastemaker Van Day Truex designed a petite cocktail party "pull-up" for Hinson & Co. The lightweight chair, about 30 inches tall, was easy to move from one social circle to the next and quickly became one of Truex's personal favorites. In his new biography, Adam Lewis calls the once forgotten designer the "father of 20th-century American design." The book has inspired Hinson & Co. to reintroduce the chair.



KRISTINE LARSEN; VAN DAY TRUEX PHOTOGRAPHY ALBUMS AND SCRAPBOOKS/ADAM LEWIS; JAMES WORRELL; MICHELE ASSELIN (CLOCKWISE FROM TOP LEFT)

CONTRIBUTORS: AMY CHOZICK, JENNY GAVACS, JULIA LEWIS, JAMES SHEARRON

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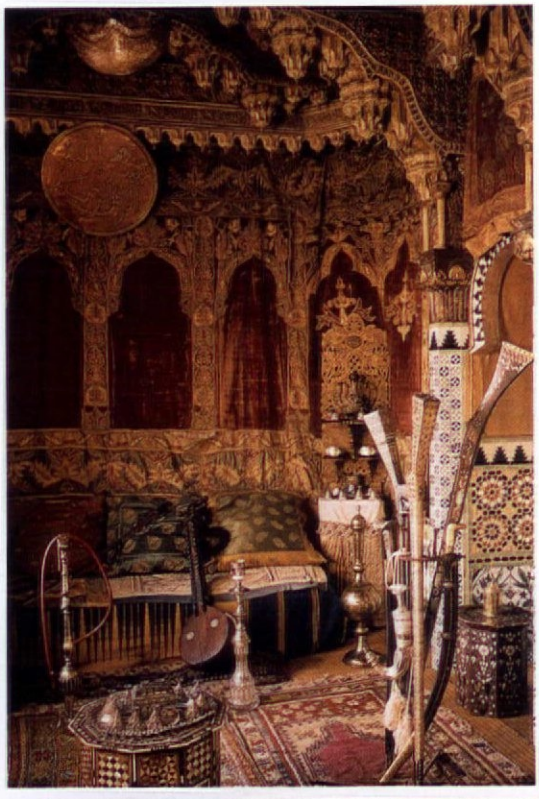
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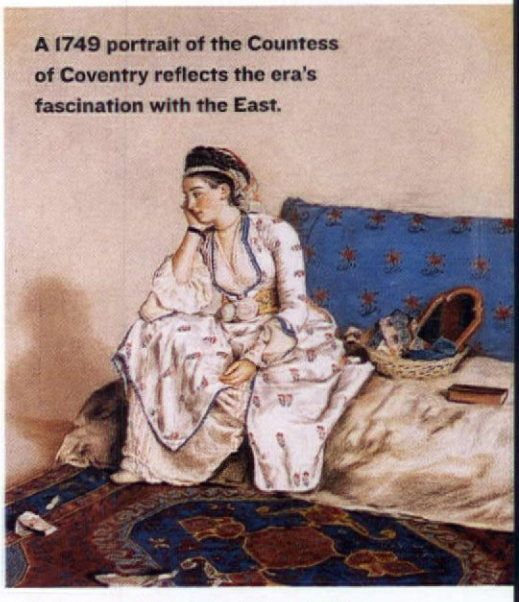
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THEN&NOW



For vibrant color and pattern, look to the East for inspiration

by Carolina Irving



A 1749 portrait of the Countess of Coventry reflects the era's fascination with the East.

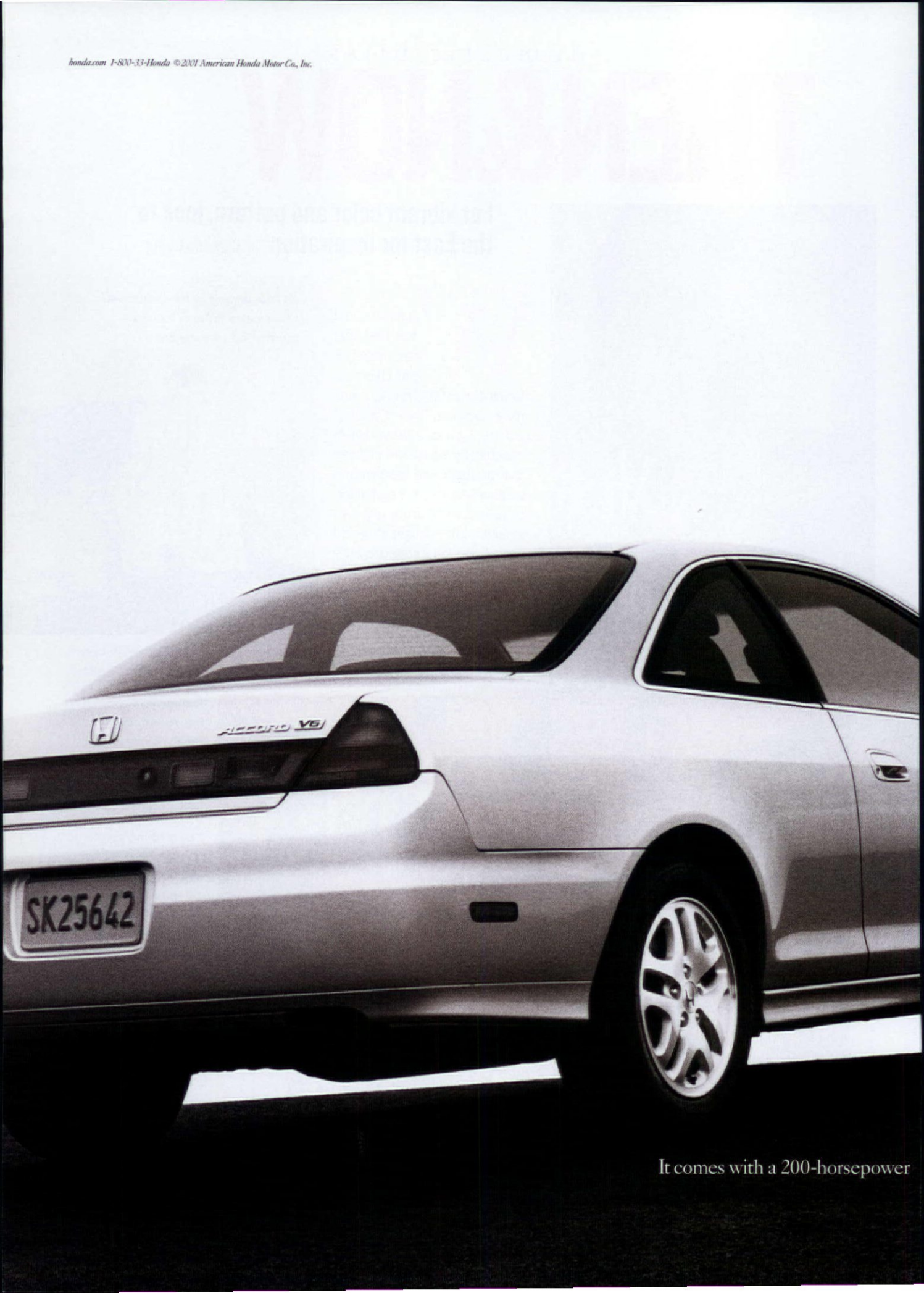
What is it about the East that fascinates us so? Like centuries of western travelers who have explored the "Oriental" world, I have always been intrigued by the Islamic cultures that populate the eastern and southern shores of the Mediterranean Sea. During my own version of the obligatory grand tour, I was captivated by the rhythmic geometries and brilliant colors that I encountered at every turn. Whether in a Turkish mosque or a Moroccan souk, the exuberant combinations of intricate patterns and saturated hues are just stunning. I'm equally enchanted by those great travelers and ▷



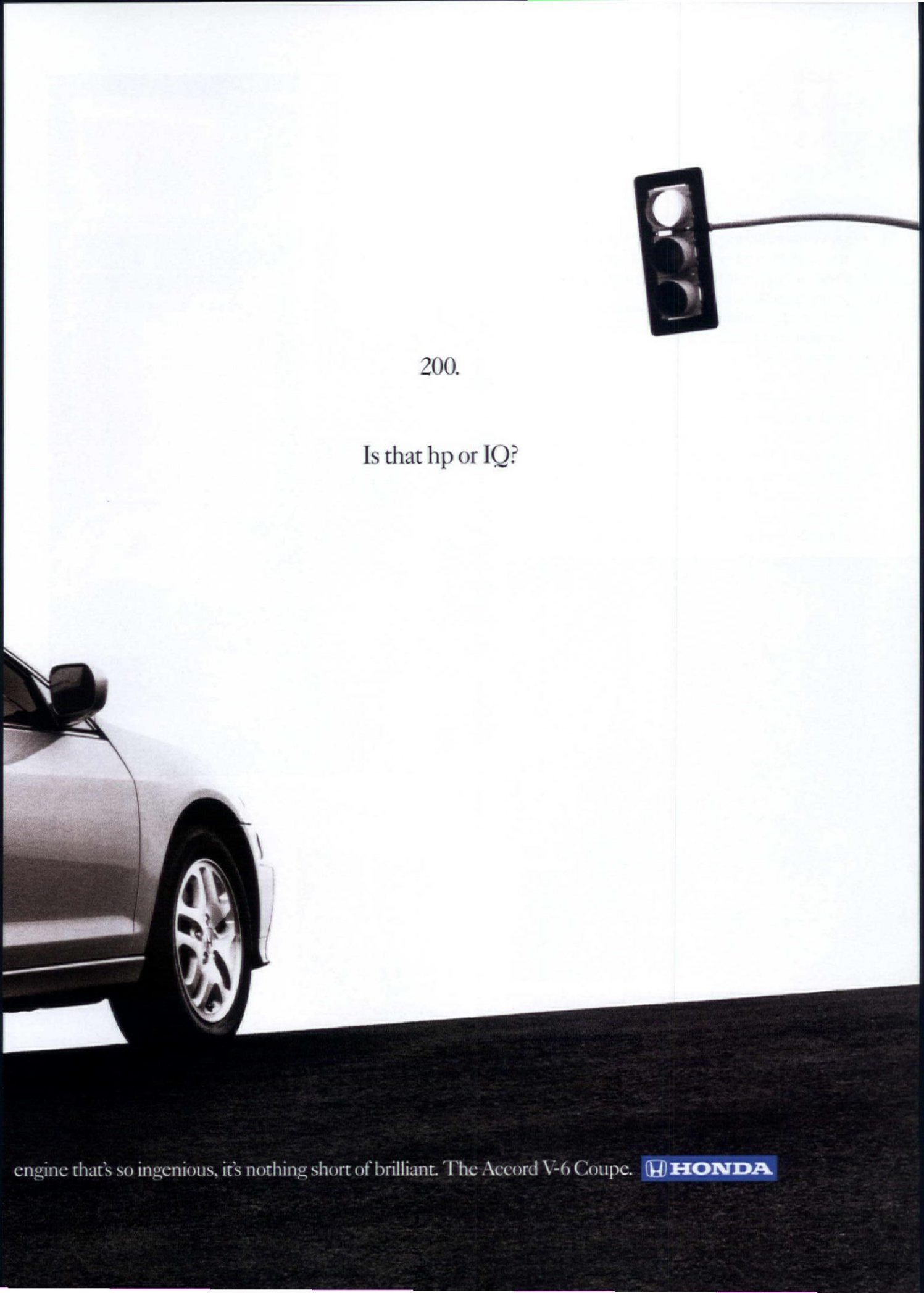
A sojourn in Constantinople in the 1870s inspired the Turkish Room, above, left, in Pierre Loti's home in Rochefort, France. The layering of textiles, carpets, and "Oriental" paraphernalia reflects the novelist's love of the East. ■ In the tradition of collectors such as Sir John Soane, antiques dealer Peter Hinwood's London drawing room, left, is a treasury of exotica. Striped upholstery fabrics are Moroccan, a display cabinet is packed with antique tiles, and the framed Turkish harem painting is from 1634.

THIBAUT CUISSET/METIS IMAGES; MUSÉE D'ART ET D'HISTOIRE, GENEVA/BETTINA JACOT-DESCOMBES; CHRISTOPHER SIMON SYKES/THE WORLD OF INTERIORS (CLOCKWISE FROM TOP LEFT)

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obsessive collectors who have taken more than just visual inspiration from the East. Having explored and immersed themselves in foreign cultures, these aesthetes and connoisseurs have lovingly assembled legendary collections and in turn created interiors that complement splendid arrays of objects, textiles, and furniture from afar. Swathed in vibrant printed fabrics, layered with carpets, and furnished with commodious, low divans and lots of cushions, these striking rooms evoke all of the sensuality, romance, and mythology that we associate with the East.

Antiquarian Christopher Gibbs, below, in his London shop. ■ A room in his former country manor, bottom, where an Arabic inscription hangs over a Tudor-style arch and a model of the Qutb Minar appears next to an Elizabethan plaster relief.









Kenneth Jay Lane's New York town house, above, reflects his lifelong travels and cosmopolitan taste. A classical bust and a 19th-century painting of a pyramid reside with French and Italian antiques. ■ In his Milan apartment, left, Emil Mirzakhanian pairs a gilded Anglo-Indian sofa with 19th-century painted floral panels from Rajasthan. The carpet is from a Jaipur palace, and the lacquer coffee table is Japanese.

FRANÇOIS HALARD (2); CHRISTOPHER SIMON SYKES/THE INTERIOR ARCHIVE; SNOWDON/CAMERA PRESS/RETNA (CLOCKWISE FROM TOP RIGHT)









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DIG IT

Fancy-leaved begonias are only slightly demanding

by Stephen Orr

Begonias are one of those plants that inspire fanaticism. I don't mean the wax begonias at the garden center, but those eccentrics valued for their unusually shaped or elegantly patterned leaves.

The most colorful group, rex begonias, come in Victorian shades of mauve, fuchsia, and metallic silver. Other species and hybrids may have palm-shaped foliage or dramatic leaves up to a foot across; the flowers are never the draw.

Prominent begonia collector Byron Martin (his uncle, Ernest, started collecting and breeding the plants in the 1920s), of Logee's Greenhouses, gives the following tips for these dramatic but sometimes finicky houseplants.

- Begonias like more light than most people think. Indoors they should be in or near a brightly lit window. Outdoors in warm weather they enjoy bright shade or even some direct sun.
- Don't overwater. Wait until the plants have started to wilt before watering. They'll perk right up.
- Begonias appreciate warmth (60–80 degrees) and humidity.
- Avoid mildew with good air circulation and a spray each season of a solution of 1 tablespoon of baking soda, a quart of water, and a few drops of dishwashing liquid.

Logee's Greenhouses, Danielson, CT. 888-330-8038. logees.com.



A fancier's foliage

1 *Begonia ricinifolia*
2 *B. margaritacea*
3 *B. richardsiana*
4 'Pawtucket'
5 'Peace'
6 *B. luxurians*
7 *B. acetosa*
8 *B. bowerae* var. *nigramarga*
9 'Pawtucket' (flower)
10 'Burgundy Velvet'
11 *B. masoniana* (a.k.a. 'Iron Cross')
12 *B. acetosa* (flower)
13 'Fireworks'
14 Unnamed species BU-307

CHARLES MARAIA

LARDER

There's a world of hot chocolate to discover. Here's a tasty tour

by Lora Zarubin

Nothing soothes body and spirit on a chilly day like hot chocolate. Sipping it from a warm mug always evokes some of my favorite childhood memories. With a little effort, you can create a rich, soothing, even sensual treat. For truly great hot chocolate I always use whole milk (you're splurging and using high-quality chocolate, so leave the skim in the fridge). For the best consistency, I always let the mixture sit for a few minutes. My choices are so decadent, they're all you'll need for dessert.



If you're in a rush, just heat some chocolate milk from your local dairy. I use milk from **Ronnybrook Farm Dairy**, Ancramdale, NY. 800-772-6455. This small **Alessi saucepan** is perfect for making a single cup. $145, Moss. 866-888-6677.

What's hot chocolate without **marshmallows**? Try fresh ones from E.A.T. in New York City ($5 for 4 oz., 212-772-0022). I cut them in half so they soften quickly. Williams-Sonoma also sells yummy ones, $19.50 for 8 oz. 800-541-2233.

For a serious chocolate fix, you can't beat **Frrrozen Hot Chocolate** from **Serendipity 3**, New York's landmark ice cream parlor. Now you can whip it up at home. $3.95 for 6 oz. 800-672-9466.

I had my first **Mexican hot chocolate** at Rick Bayless's home in Chicago. His recipe calls for only milk and **Ibarra** chocolate ($5.50 for 18.6 oz., Dean & DeLuca, 800-999-0306), but I'm sure there was some other magical ingredient—maybe a little love. Combine 2 1/2 cups of milk and 1 cup of chopped chocolate in a saucepan. Stir over medium heat until the chocolate has almost dissolved. Pour into a blender, cover loosely, and blend for 30 seconds.

Just thinking of the hot chocolate simmering at **La Maison du Chocolat** makes me miss Paris. Luckily, I can re-create their sumptuous concoction in my kitchen. The secret is to add a few pieces of chocolate to the cocoa. It's so rich, you'll need only a small cup. **Cocoa powder**, $16 for 7.6 oz; **Cuana Dark Chocolate**, $10 for a 4.2-oz. bar. 877-740-5632.

This **ginger hot chocolate** wonderfully combines two of my favorite flavors. Add two slices of fresh ginger—2 inches long, 1/8 inch wide—for each cup of milk. Let steep over heat for 10 minutes. Remove the ginger and stir in your favorite hot chocolate. ▷

BEATRIZ DA COSTA; FOOD STYLING BY ALISON ATTENBOROUGH; PROP STYLING BY BETTY ALFENITO

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To the trade. Photo: Paul Robinson

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Montezuma's Organic Drinking Chocolate, the best organic choice, may pack an extra punch. Legend has it that Emperor Montezuma II had several cups of chocolate before visiting his harem. $19.95 for 12.3 oz., The Pasta Shop. 888-952-4005.



This **Pillivuyt chocolatière** creates the perfect foamy mugful. Add warm milk and chocolate shavings, and roll the wooden dowel vigorously between your palms. I bought mine at A. Simon in Paris, but it's now available from Williams-Sonoma, $139.



La Vache cocoa is for those who like hot chocolate on the sweeter side. And who can resist the packaging? I couldn't pass it up when I saw it at Rosslyn Deli in London. $12.98 for 17.5 oz. 011-44-207-794-9210.



Jacques Torres, former pastry chef at Le Cirque, just opened his own chocolate factory in Brooklyn. The snappy blend of spices and chilies in his **Wicked Hot Chocolate** warms you right up. $14 for 1 lb., 3 oz. 718-875-9772.

The Chocolate Society, a London organization and store dedicated to the history and appreciation of fine chocolate, offers one of the most decadent hot chocolates I've found. Their **Pure Flakes of Drinking Chocolate** is simply shaved Valrhona chocolate. It's like warm chocolate pudding in a cup. This is for the serious chocolate connoisseur. $11.35 for 10.6 oz. chocolate.co.uk.



Londoners line up outside the **Charbonnel et Walker** shop for hot cups of **Chocolat Charbonnel**. I always bring a tin home with me. Its mild, old-fashioned flavor is addictive. $22.95 for 17.25 oz., The Cultured Cup. 888-847-8327.



TED MORRISON

Inspiration: Attitude

Designer **William Reid** found inspiration in Thunderbird's personality. Here, he tops sexy, comfortable, all-American denim with pieces that are dressy and refined. The metallic details on her top echo the chrome accents on the Thunderbird.



The Road to Inspiration

It's not easy to stop today's top designers in their tracks. They've seen and done it all. But when eight of America's reigning fashion icons laid eyes on the 2002 Ford Thunderbird, inspiration struck. Here are the fashions kindled by the look and feel of the American dream car.



Inspiration: Geometry

The influence of Thunderbird's sloping angles and bold color palette are seen in this **Carolina Herrera** ensemble. The draping fabric, with its elegant flowing lines, evokes images of a romantic weekend getaway. The Torch Red accessories add a touch of drama against a background of Evening Black and Whisper White.





Inspiration: Texture

This special edition **Lambertson Truex** handbag (by accessory designers Richard Lambertson and John Truex) was inspired by the Thunderbird's subtle play of texture. The bag is crafted from the convertible's actual soft-top fabric and trimmed in matte Louisiana alligator. The bag's interior is accented with a Thunderbird Blue leather stripe. The finishing touch is the sterling silver Thunderbird logo that hangs from the handle and can be removed for use as a key chain.



Inspiration: Hue

Designer **Gene Meyer** pays homage to the Thunderbird by throwing subtlety out the porthole window. His sporty leather jacket draws on the Thunderbird's playful hues with bold, angular blocks of color. He even had the Thunderbird emblem embossed on the chest. (Momentarily hidden.)

Inspiration: Classic Style

Jack Spade found inspiration in the era of the original Ford Thunderbird. His weekend carry-on is a modern take on '50s style, cut from a glen check pattern reminiscent of menswear fabrics from that time.





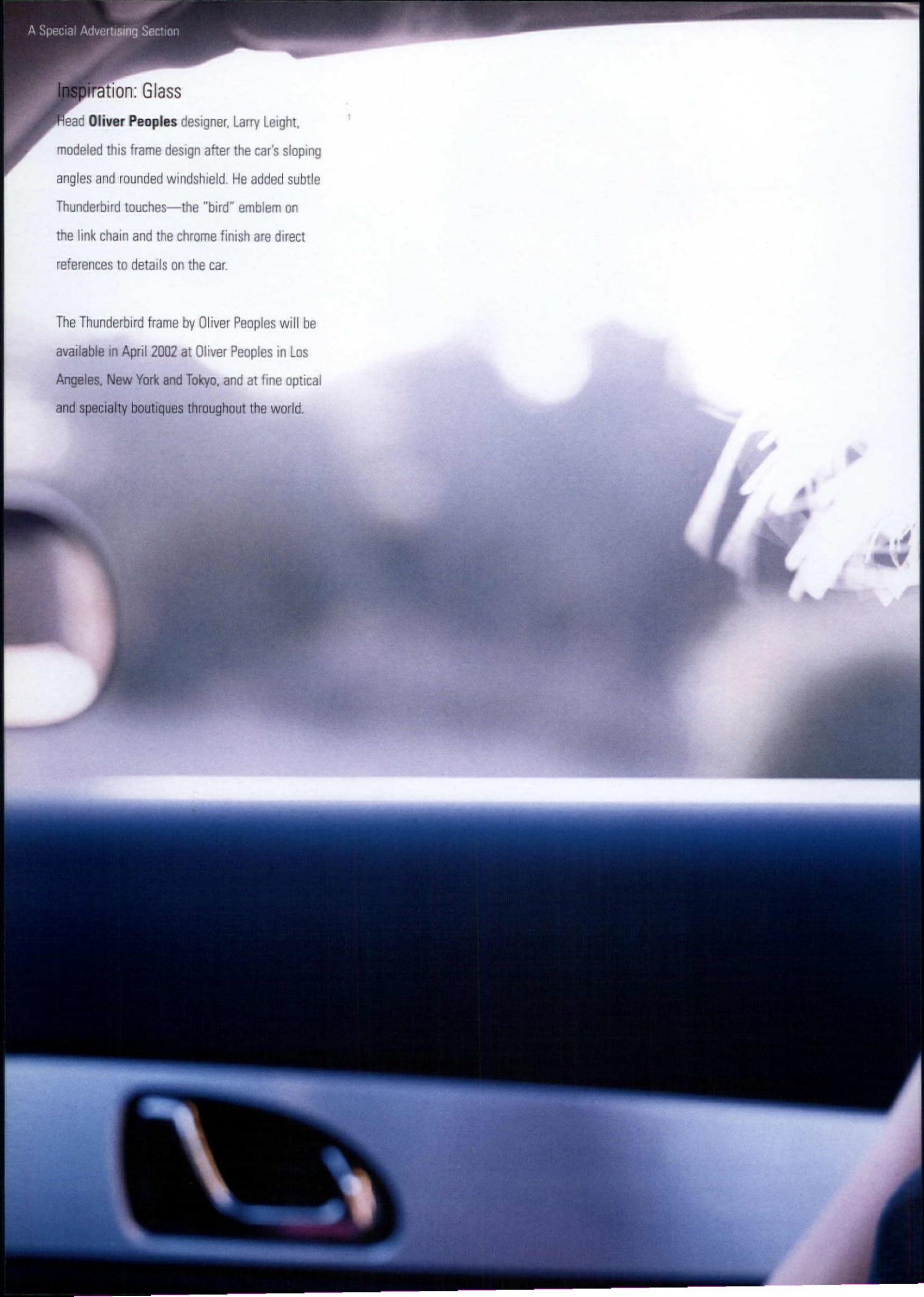
Inspiration: Leather

Inspired by Thunderbird's effortless merging of past and future, **John Bartlett** struck a similar balance with a modern design that references the past without falling prey to nostalgia. He gives a fresh finish to leather pants with an exposed silver zipper and a Thunderbird icon belt. The red mesh "T" in his sleeveless shirt is a nod to the car's pinpricked leather seats.

Inspiration: Glass

Head **Oliver Peoples** designer, Larry Leight, modeled this frame design after the car's sloping angles and rounded windshield. He added subtle Thunderbird touches—the "bird" emblem on the link chain and the chrome finish are direct references to details on the car.

The Thunderbird frame by Oliver Peoples will be available in April 2002 at Oliver Peoples in Los Angeles, New York and Tokyo, and at fine optical and specialty boutiques throughout the world.







Inspiration: The Fantasy

When people see the Thunderbird, their first thought is often, fantasy getaway. **Marc Jacobs**' designs reflect just that, with bright, vibrant colors that complement the Thunderbird palette.


TLF 150



Inspiration: Past, Present and Future

Ford designers spent years seeking the perfect balance to create the newest generation **Thunderbird**. They took styling cues from the car's long heritage and married them with a fresh, modern design and today's most cutting-edge technology. But most importantly, they looked ahead to determine what would make the Thunderbird an unforgettable driving experience. The result is a bold new icon for the 21st century.

Ford Thunderbird wishes to thank participating designers William Reid, Carolina Herrera, Lambertson Truex, Gene Meyer, Jack Spade, John Bartlett, Oliver Peoples and Marc Jacobs for devoting their time and unparalleled talents to this project.

Ford Thunderbird

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SIGN DESIGN

A horoscope to help you decorate with the stars on your side

by Shelley von Strunckel

pisces

February 18–March 19

For ages, you've hoped that someone would finally acknowledge that your need to have things "just so" isn't unreasonable. Early March's clashes may dash your longing for understanding. Initially, you're upset, but the resulting exchanges begin an exciting—and lengthy—dialogue about your passions and pursuits. Thus, by the Pisces New Moon on the 14th, you're feeling more optimistic than you have for a very long time. Better yet, when you say it's saffron yellow silk taffeta that you want, others pay attention. The same goes for close relationships; you're being more forthright, and others are listening closely.

The best is last, however, since it's not until early April's superb aspect to your ruler Neptune that the realization of long-standing ambitions proves that dreams really can come true.





1 Sashimi is a Pisces favorite. Seaglass bowl, $20, and plate, $28, from eziba.com. 2 With its fluid forms, the Condé Nast cafeteria is the work of Pisces architect Frank Gehry. 3 American painter Winslow Homer was a Pisces. 4 Chambre 1896, a wallpaper design by Héctor Guimard, reissued by Wolf-Gordon, 800-347-0550.

all about pisces

- ▶ Color your world: watery blues and seafoam greens
- ▶ Plant life: water lily and other aquatic plants
- ▶ Eat up: seafood, watery fruits
- ▶ Form fetish: waves and curls
- ▶ Pisces loves: golden moments
- ▶ Pisces hates: tedious tasks
- ▶ Noteworthy Pisces: Héctor Guimard, Vita Sackville-West, Winslow Homer, Frank Gehry



aries March 20–April 19

You've been meaning to empty out closets and drawers for ages. Now the painters have arrived, and you've got to clear out all that clutter—not to mention straighten out unresolved personal and professional issues. Similarly, with your ruler Mars in money-minded Taurus, you're reorganizing finances—and selling your castoffs for a nice profit. Eager as you are for change, only after the revelations that accompany mid-April's Aries New Moon should you even consider making commitments.

taurus April 20–May 20

Usually you're a superb team player. Now, however, you have the urge to put your stamp on something, whether it's having fabric woven especially for your curtains or designing and commissioning your own dinner service. With Mars now in Taurus, your confidence soars. You're sure of what you want, and not at all hesitant about informing others. This leads to stimulating exchanges and, quite possibly, exciting introductions, too. Thus, by the month's close, you've got a new set of china—and new friends or even romantic prospects to dine with.

gemini May 21–June 20

You don't mind sudden changes—in fact, they inspire you. But others aren't happy about the frequent shifts necessitated by March's exciting, if unsettling, developments. When forced to economize, you play the diplomat, and convince others that retro-furnishing the office is far more interesting than buying new. This gets you thinking about more far-reaching changes, such as living or working in an entirely new setting. The possibilities you discuss in mid-March could turn into serious plans by early April. ▷

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cancer June 21–July 22

During March you face numerous obstacles, but don't take them personally. If others are questioning your taste, see beyond their uptight attitudes. These challenges give you reason to reconsider whether you still feel passionate about Swedish antiques. Talk though differences, and soon discussions become so illuminating that you're seeing situations—and certain individuals—in a new and more positive light.

leo July 23–August 22

While it's the rare Leo who enjoys economizing, you can be quite creative when situations demand it. As March begins, you'll already have heard about budgetary constraints. So when faced with important decisions involving aesthetics, you know that finding solutions will pose a challenge. This requires teamwork, which you enjoy, and justifying your plans to others, which you loathe. But in the end, this process is enriching.

virgo August 23–September 22

For some time you've hoped that you could make decisions about everything from painting the dining room to building a gazebo without resistance from others. Late February's intense Virgo Full Moon brought emotional issues to the surface, and by early March you're reevaluating your life. This provokes conversation about everything from your innermost feelings to decorating minutiae.

libra September 23–October 22

Life would be wonderful if you could make decisions just once. But March's unsettling mood requires both ongoing discussions and frequent revisions. This forces even those who are generally uncooperative into making efforts to understand your point of view. Instead of complaining about your request for hot pink peonies, they're willing to discuss the options. Exchanges are so rewarding that by the Libra Full Moon on the 28th, you suddenly see eye to eye on everything.

scorpio October 23–November 21

Even the most understated Scorpio is blessed with a formidable will. But when faced with conflicts between flea market finds and fine antiques, you find a compromise. You have a right to fume about others' attitudes, but you're better off discussing differences openly. Initially, you're hesitant about saying what's on your mind and revealing your feelings. Once you decide to talk things over, those you trusted least prove to be quite understanding, if not sympathetic.

sagittarius November 22–December 21

As March begins, you're in no mood for compromise. But as situations arise involving a tricky combination of family and property, you realize that you have no choice. Usually, you approach decisions from a creative angle first, considering practicalities later. But situations are not only pressing, they also provide you with an education. So while ceiling-high windows are out because of structural considerations, what you've learned has broadened your perspective.

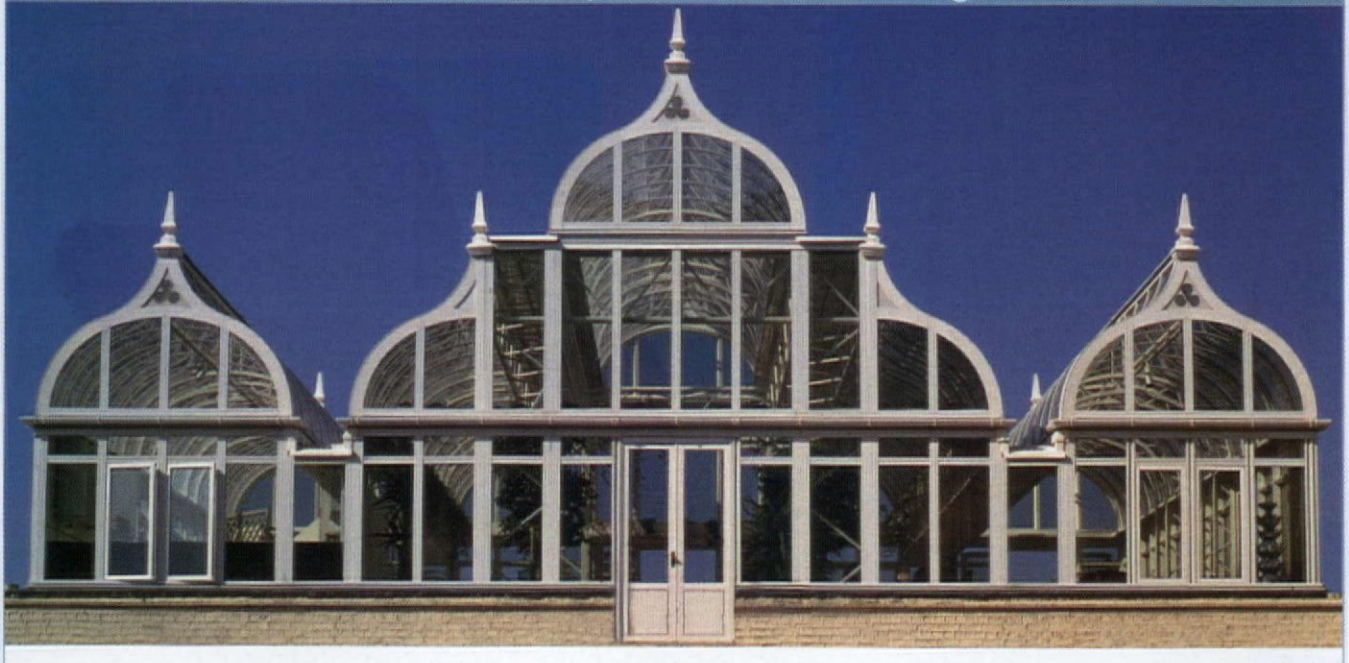
capricorn December 22–January 19

View March as a month of preparation and its obstacles are less frustrating. You want the kitchen remodeled before summer, but more likely it will be done around Thanksgiving. In the process of finding a way around problems, you suddenly see the kitchen—and rooms around it—in a new way. It's back to the drawing board, but the ideas you've come up with make the most creative use of your space.

aquarius January 20–February 17

Few things are more disappointing than having to abandon plans you've worked hard to arrange. But everyone is struggling with March's obstacles and ready to discuss a better approach. So whether it's a new wood-burning stove or updated window treatments, changes are not only taken in stride, but also improve on previous ideas. This process is challenging initially, but by early April it's inspiring.

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a good look at lacquer

Learn from designers, connoisseurs, and artisans about this coveted and ever chic material



Red lacquer gives these Blank tables by Spencer Fung a high-octane finish. Available from Ralph Pucci International, NYC.

FOR THE GREAT American decorator Billy Baldwin, few things matched lacquer for its pizzazz and versatility. "It is at home anywhere—at ease in a palace, never too proud to be in a cottage," he wrote in his classic, *Billy Baldwin Decorates*. As lustrous as honey, yet hard enough to withstand a stiletto, this shining surface has a history in the decorative arts that goes back several thousand years. Discovered in ancient China, coveted and faked in Renaissance Europe, lacquer had its last heyday in the 1970s, when everything from Vignelli sofas to closets was slicked in its reflective zeal. Now, after a matte moment, lacquer is fashionable again. "It's cool and very sexy," declares Italian modernist Piero Lissoni, who unveiled his shocking-pink and red lacquer cabinets for Cappellini at last year's Milan furniture fair. "It gives an object a certain amount of enigma," says Blake Moore, of Brooklyn-based Girth Design. "You're not sure: Is it wood? Is it porcelain? It could be glass."

True lacquer originated in southeast China as early as 3000 B.C. The Chinese discovered that the sap of the native

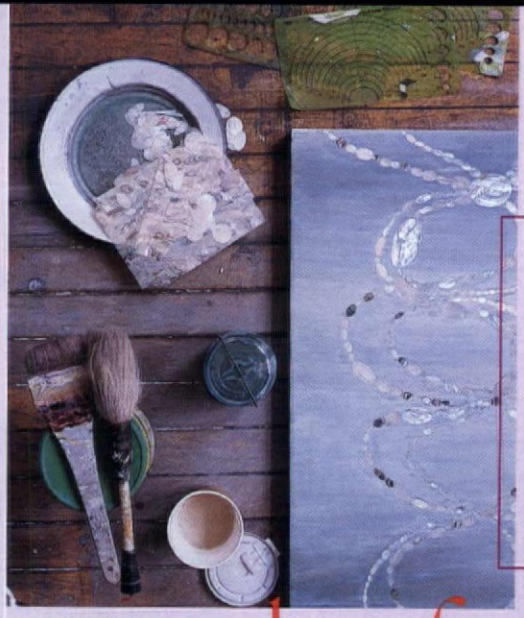
WRITTEN BY INGRID ABRAMOVITCH ■ PHOTOGRAPHED BY PIERRE PARADIS
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PRODUCTION COORDINATOR MARISA MARCANTONIO. SOURCES, SEE BACK OF BOOK.

a good look at lacquer

rhus tree could be layered onto soft woods and other materials, where it dries into an enamellike crust. When Asian lacquerware first arrived in Europe in the seventeenth century, artisans searched for years for the enigmatic process. And, along the way, they invented numerous alternative methods of approximating the look of lacquer, from shellac and gesso relief to the twentieth century's industrial varnishes. A lacquer finish can now be attributed to anything from a hand-rubbed artisanal piece to a desk that's been given a seamless coat of automotive paint.

In interior design, lacquer has become a ubiquitous favorite. Young designers such as Christopher Coleman have applied lacquer to walls and ceilings—clearly inspired by Baldwin, who treated his own apartment's walls with a glistening lacquer he called coromandel black-brown. "Picture that same color in a matte finish," he observed of the room, considered by many to be the apotheosis of chic, "and you would feel you were in the middle of a fallen chocolate soufflé."



Nancy Lorenz creates lacquer paintings like *Pearls*, left, which includes such elements as mother-of-pearl and pigment. ■ The artist, below, left, with *Rain*.

art and craft

Traditional lacquer techniques inspire contemporary art

Some of Asia's greatest works of antiquity are lacquer. "It was a very prestigious medium, and cost more than bronze," says Colin Mackenzie, associate director of New York's Asia Society and Museum. While lacquer is widely considered a craft technique, Nancy Lorenz, a New York–based artist, became intrigued with its potential as an artistic medium when she was hired in the late 1980s by a company that restores antique lacquer furniture. Fascinated by the process in which layers are poured and polished until a surface takes on an almost perspectival depth, Lorenz began to create art out of lacquer. Her luminous paintings, inspired by traditional lacquer methods, incorporate layers of shellac mixed with pigment and inlays of mother-of-pearl and abalone shell. These works have attracted the attention of several interior designers and architects, including Peter Marino, who commissioned Lorenz to create 60 panels in lacquer and mother-of-pearl inlay for a recent residential project. Lorenz, who also accepts much smaller commissions, will exhibit her paintings at the Jay Grimm Gallery, NYC (212-564-7662) from March 28 until April 27.



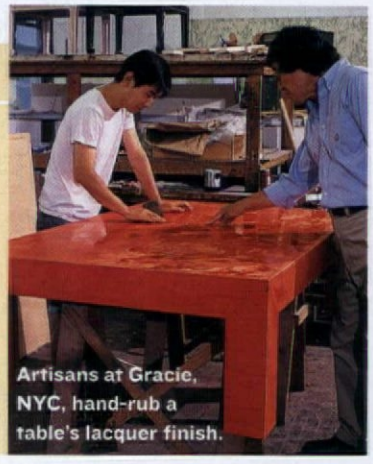
getting the lacquer look

■ Many furniture restorers can create a lacquer finish. While methods and materials differ, it is a painstaking and expensive process in which the craftsman builds up several coats of a finish such as shellac, hand-polishing each layer until the surface is glossy and almost three-dimensional in appearance.

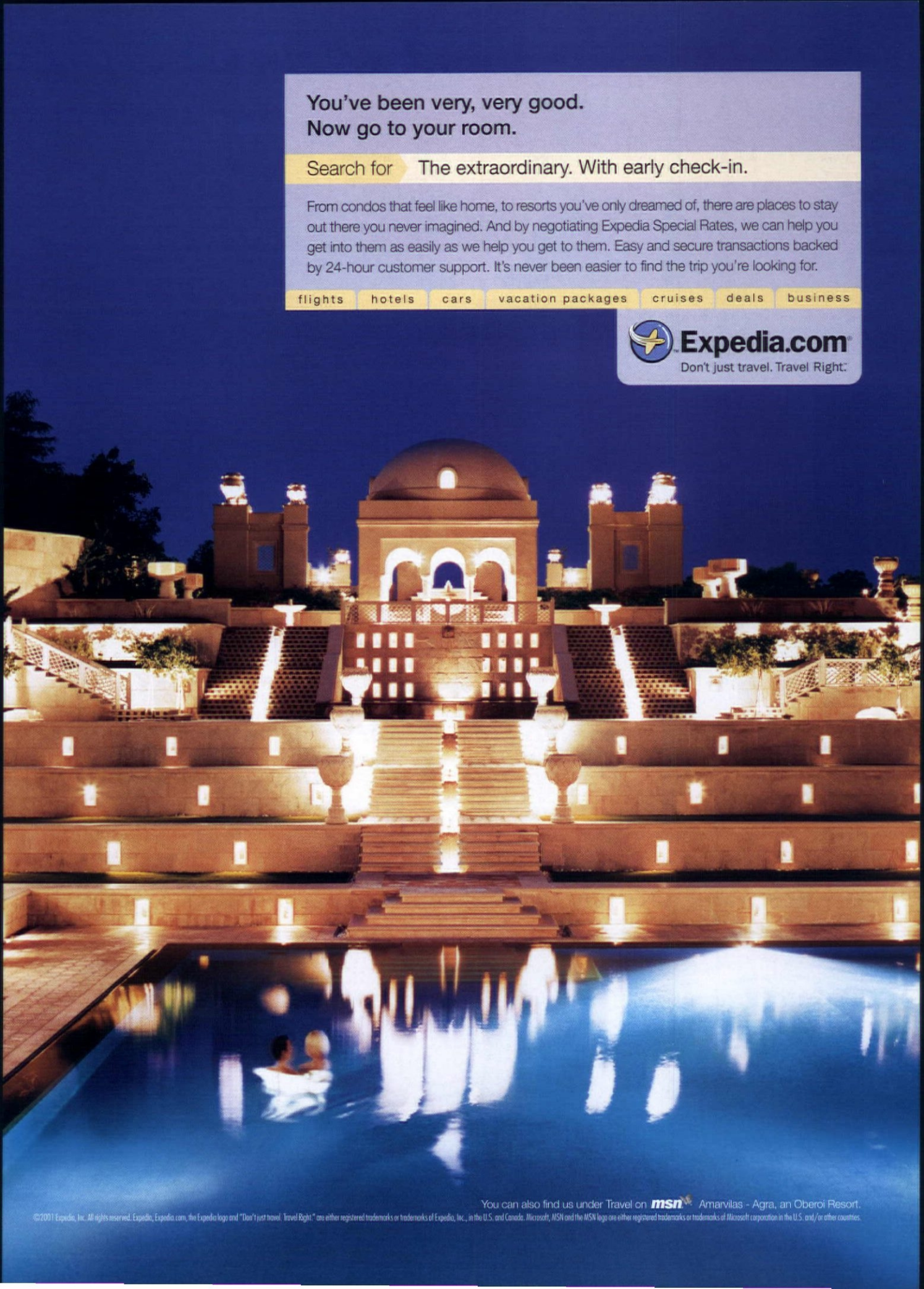
■ Firms like Manhattan Cabinetry, NYC (212-750-9800), create custom furniture that they spray with a shiny synthetic lacquer.

■ Several designers have taken furniture to auto body shops to have them coated with automotive paint, an acrylic urethane. Christopher Coleman advocates this method; he recently had a TV cabinet and dressing table sprayed lipstick red.

■ Shortcuts: Do it yourself with a high-gloss paint such as Janothane, a polyurethane enamel from Janovic Plaza (800-772-4381). This works on wood and metal, but you'll need advice on which primer to use first. Or cover a wall with a lacquer-look wallpaper, such as Patent Vinyl by First Editions, which comes in solid colors including white, bone, and black.



Artisans at Gracie, NYC, hand-rub a table's lacquer finish.


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prized antiques



Eastern original or Western copy?

With its reflective surface and pagoda imagery, the teal blue panel looks to the unschooled eye like traditional oriental lacquerwork. But Mark Jacoby, an eighteenth-century antiques specialist who, with his wife, Diana, owns New York's Philip Colleck Ltd., points out the anachronisms. The tropical palms are more Bahamian than Chinese, and the Fu Manchu look-alike is garbed in a French silk robe. In fact, the panel is an example of japanning, the English term for Western imitations of Asian lacquer, which was highly sought when it began to arrive in Europe and England in the seventeenth century. "Everybody wanted it, but they never had the materials, so they made up a copy—japanning," Jacoby says. "But they were imitating a place they had never seen." Soon, the copies became as valuable as the originals. Both are prized among antiques collectors, and fetch high prices. At Philip Colleck, a circa 1780 Chinese export game table in black lacquer and gilt, with a backgammon set that reverses to a chessboard, goes for $22,500.





A lacquer Yüan Dynasty (1206–1368) box, top, from the Chinese Porcelain Company, NYC. ■ A ca. 1780 Chinese game table in black and gold lacquer is a rare find, says Philip Colleck Ltd.'s Diana Jacoby, right, with an antique Chinese screen and Japanese stacking tables.

lacquer terms

■ **TRUE LACQUER** A waterproof substance made from the sap of the *Rhus verniciflua*, a tree indigenous to central and southern China. It is applied in numerous coats, forming a hard, shiny crust that is heat and water resistant. Lacquer sap needs to dry in a humid environment.

■ **SPRAY LACQUER** An industrial application; a synthetic paint is sprayed to create a hard, high-gloss finish.

■ **JAPANNING** The English and American name given to methods of imitating Asian lacquerwork, usually for furniture and objects called chinoiseries. Like that for porcelain, the recipe for true lacquer was not uncovered in Europe for centuries. European imitations were made of shellac or other preparations of a substance deposited on trees by the female *Coccus Lacca* insect. Japanned furniture and objects are prized and quite delicate.

■ **COROMANDEL** A traditional technique in which intricate patterns are carved into several layers of lacquer applied to a hardwood base. The spaces are filled with colored lacquer or insets such as stone or ivory. Although the method was developed in China, it got its name from the Coromandel coast of India, one of the last stops on the British East India Company's trading route.

■ **MOTHER-OF-PEARL INLAY** The Chinese began the tradition of inlaying lacquer with mother-of-pearl to create pictorial designs; they call it *Lo-tian*. The technique was imitated in European japanned furniture.

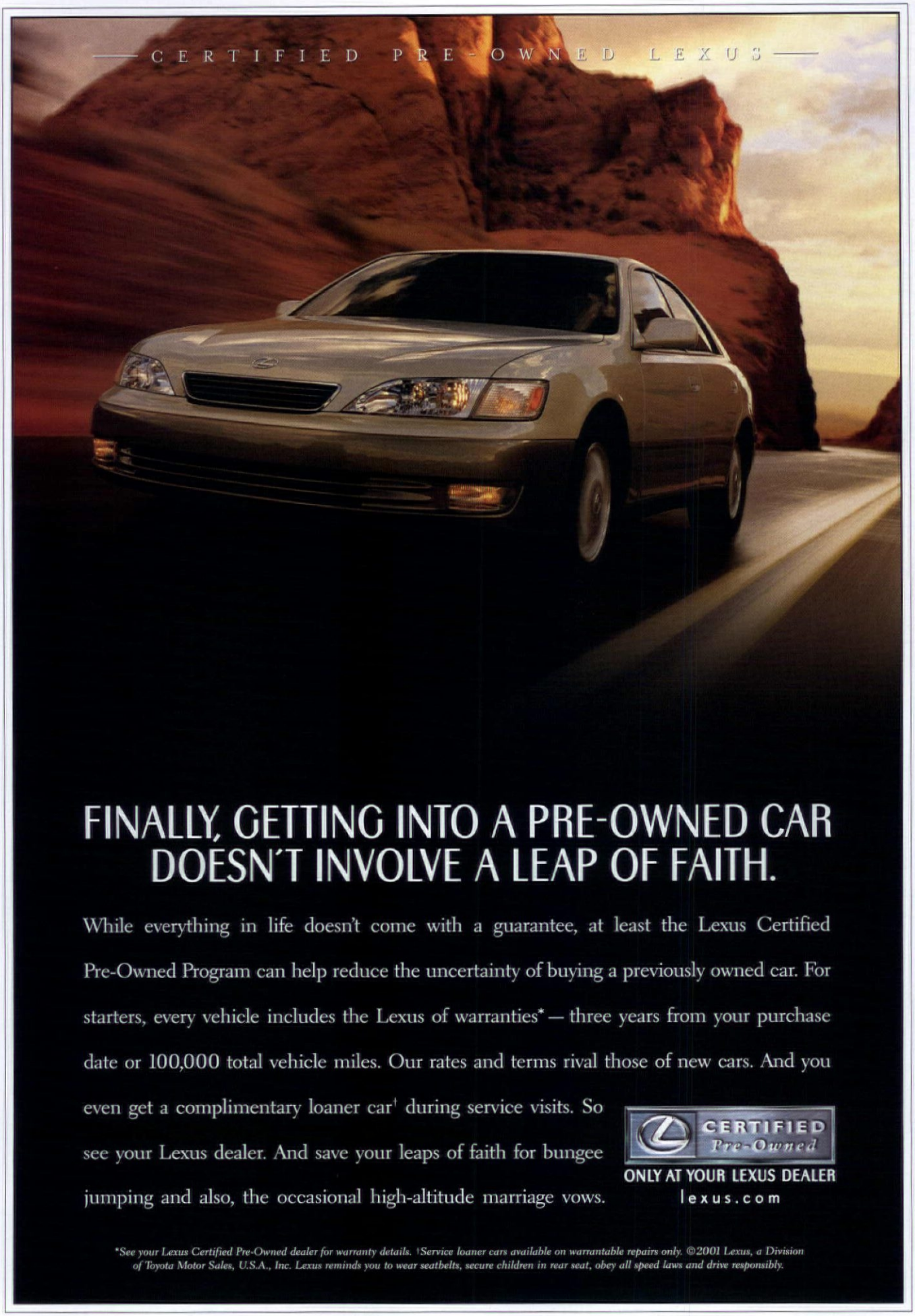
■ **PAPIER-MÂCHÉ** Popular in 18th- and 19th-century England for chinoiserie objects, this decorative technique using pulped paper came closest to a perfect imitation of true lacquer.

■ **TOLE** The French term for japanned metalware, made by applying imitation lacquer decoration to tin.

look and learn

Collectors of lacquer antiques must be careful, given that "there are a number of fakes around," says Colin Mackenzie of the Asia Society and Museum. While it can take years of expertise to recognize the genuine object, you can train your eye by studying museum pieces. The Metropolitan Museum of Art in NYC, for instance, has a renowned Chinese lacquer collection. Auction houses and reputable dealers such as Philip Colleck and Dalva Brothers in NYC, and Didier Aaron in Paris and NYC, are also sources of top-quality lacquer and japanned objects. Philip Colleck's Diana Jacoby says that experts pay close attention to the design of figures, especially faces. In a fake, these might be crudely drawn.

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modern moments

Designers turn to lacquer for a clean-edged look

Over the past century, furniture artisans have returned time and again to lacquer. Deco-period designers, including Jean Dunand and Eileen Gray (she apprenticed herself to a Japanese artisan in Paris who taught her how to lacquer her own furniture designs), adored it. In the 1930s, decorator Syrie Maugham lacquered furniture, cupboards, and grand pianos to match her famous white walls. Then came the 1970s, when entire entry halls and closets were slicked in lacquerlike paint. "Modernism then was about smooth surfaces that were sensuous but plain," says designer Patrick Naggar, in discussing his contemporary pieces. "Today, houses are simpler, yet have more objects. I felt it would be interesting to reintroduce lacquer, but with a difference. I use it as a memory." Naggar's idea was not to coat an entire piece in lacquer, but to use it as a discreet element within a larger design. His Kyoto tables for Pucci International are minimal forms in dark mahogany, bisected by a thin shelf coated in terra-cotta red lacquer.

Patrick Naggar, above, holds a lacquered shelf like the one he incorporates into his Kyoto table, which has a frame made of African striped mahogany. Available from Ralph Pucci International.

medium as message

For one designer, lacquer offers a wealth of possibilities

From traditional craft applications to high-tech industrial coatings, lacquer's possibilities are endless. For William Sofield, hand-applied lacquer can be more fragile than its commercial cousins, but has a depth and complexity he finds subtly beautiful. "I like to pair it with candlelight so it gives a sense of infinite space," he says. "It almost dematerializes."

Two new Sofield designs for Baker Furniture show lacquer's versatility. His Eclipse table, inspired by traditional Japanese and Korean lacquerwork, is finished by hand, with coats of red lacquer layered and hand-rubbed until "you can project yourself into its surface," Sofield says.

But he chose a different type of lacquer for his signature Tusk tables. These are sprayed with nitrocellulose lacquer in a process not unlike that used by auto body shops. The resulting surfaces, as slick as surfboards, are reminiscent of the walls in Sofield's Gucci store designs, which incorporate floor-to-ceiling lacquer panels in shades of white, birch, and anthracite. The effect, Sofield says, is one of "seamless perfection."

William Sofield, below, with his lacquer designs for Baker Furniture: white Tusk and Basalt Eclipse tables.



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■ Wild sunflowers and red cedars, right, thrive when the forest floor is cleared of invasive vines. ■ Wood asters and sweet pepperbush, below, surround stone steps. ■ Cinnamon fern edges a pond, bottom.





an ecological romance



Suburban sprawl, pollution, neglect, and overuse destroy landscapes. Andropogon, a Philadelphia firm, knows how to bring them back

by carol williams

TURN OFF the expressway, cruise past the shopping malls and office blocks of suburban Long Island, and you can arrive at deep forest. Footpaths meander in the dappled shade of high-branched beeches, locusts, and oaks and through a fragrant understory of spicebush, swamp azalea, sweet fern, and wild geranium. Here and there, long views tantalize between branches: light on distant water, a grove of dark hollies, a sunlit glade of tall grasses and oxeye daisies. A flash of gold might be a darting finch or blossoms of sweet bay magnolia swaying in a breeze.

Avalon Park in Head of the Harbor, New York, is forest as we can still just remember it. At the same time, it is forest as it has never quite been. A serious ecological romance, it is a park of a quite new sort. ▷

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green thoughts

In 1996, Paul Simons, a young man who loved nature, was killed in a bicycle accident. His parents, James and Marilyn Simons, wanted to create something in his memory that would look to the future. They began by negotiating, together with the Nature Conservancy, for the preservation of some 143 acres of woodlands in the village of Head of the Harbor. Of this larger forest, the seven acres next to the village center and millpond were to become Avalon, a memorial park.

THE FIRM Andropogon Associates Ltd. of Philadelphia was hired to create a management scheme for the whole preserve and also to design the park. The choice of Andropogon was significant. For nearly 30 years, the firm has specialized in the restoration of damaged landscapes.

These days, anyone who lives in a city or suburb and has a bit of forest—green belt, park, preserve—that is loved knows what a damaged landscape looks like. Glimpsed through car windows, the woods may still appear reassuringly green, but those who venture in find even the tallest trees shrouded in vines and the forest floor sometimes bare, gullied by storm water, or hidden by briars. Few birds sing.

The sadness of these disturbed woodlands is not simply that they grow less beautiful. They bespeak a deeper desolation. Places that were rich and specific are becoming poor and generic. This is partly the result of pollution and mismanagement—especially of watersheds—and partly the paradoxical effect of our loving them so much. Forest floors cannot withstand too many footsteps off the trail or gouges of mountain bike tires. Many species of plants that require specific conditions are disappearing. They are being replaced, and displaced, by those few but prolific species that can flourish almost anywhere: exotic invaders like bittersweet or Norway maples, or opportunistic natives like bullbrier or wild grape.

Those plants that only thrive in specific locales (white cedar and trailing arbutus, where I live; where you are, they might be bloodroot and sugar maples) are the plants that tell us where we are. Without them, we could be anywhere.



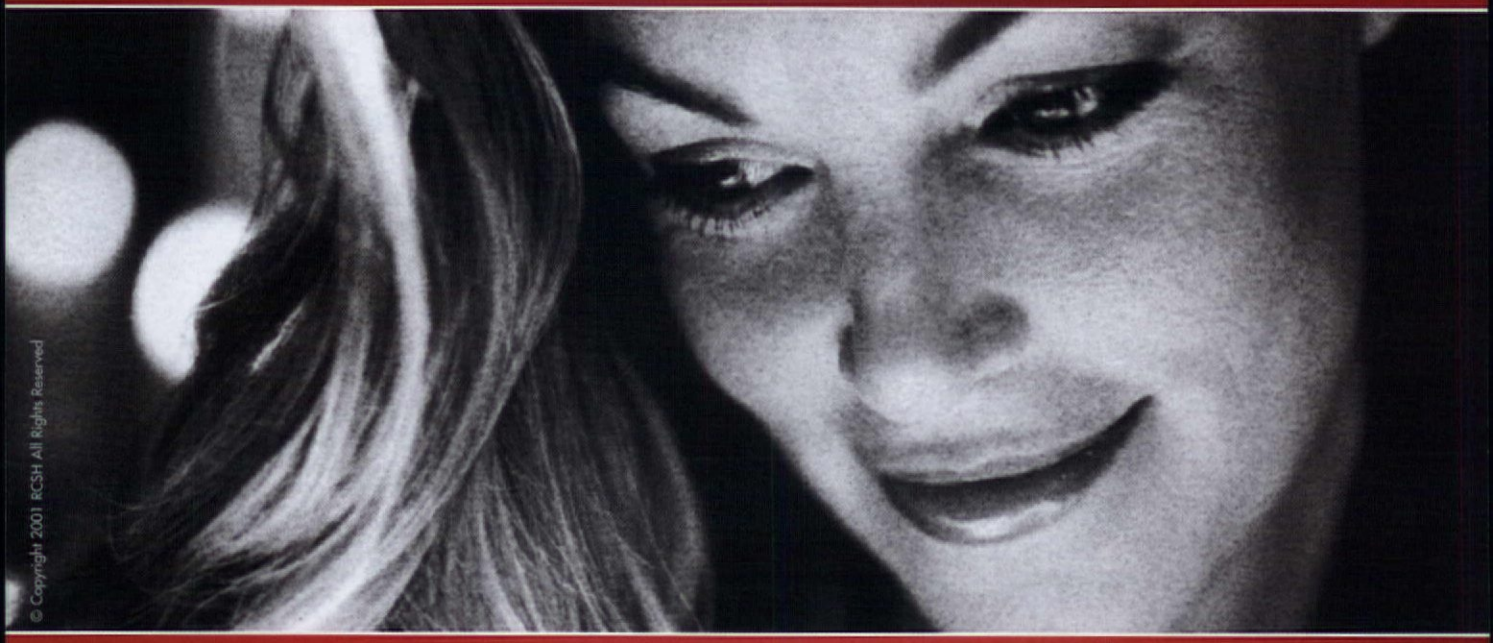
Dogwood and sassafras line the paths.

Restoring a landscape to its proper richness and specificity is both a science and an art. Andropogon was a pioneer in restoration and is now a recognized authority throughout the world. Its work begins with the painstaking reconstruction of an accurate picture of the original landscape. The causes of damage must be identified, and measures invented, to offset or prevent further destruction. Then the long task begins of clearing out invader plants, regrading and nurturing the soil, and selecting, planting, and maintaining the plants that will restore the fabric of the torn ecosystem.

Leslie Sauer, one of the original Andropogon partners, *(Cont. on page 136)*

MATTHEW BENSON; SOURCES, SEE BACK OF BOOK

DINNER IS NOT THE END OF THE DAY.



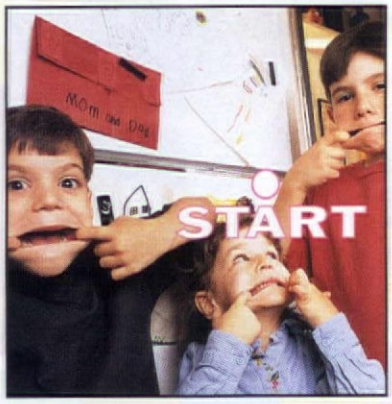
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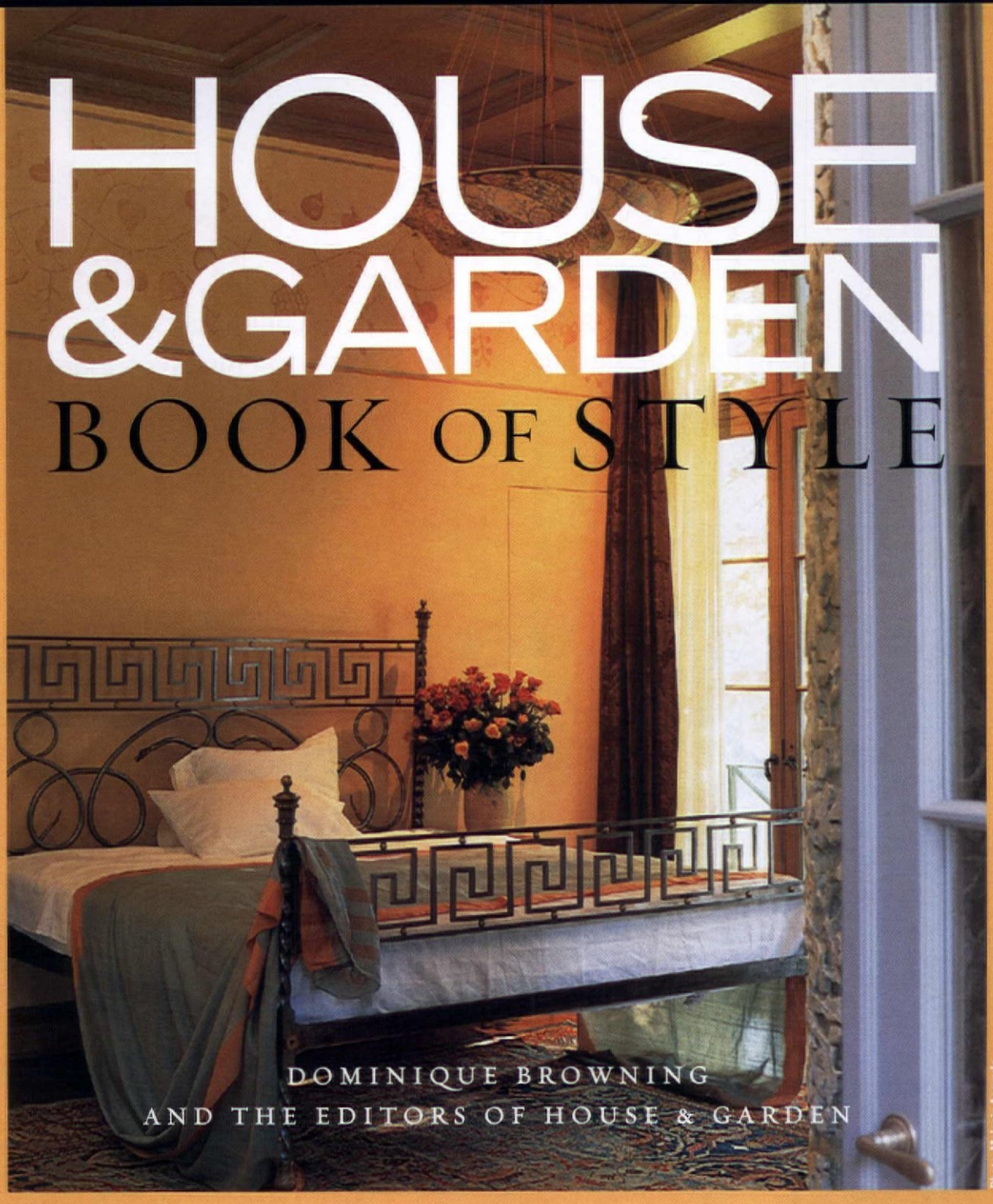


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metamorphoses

Some powerful external force seems to transform the splendid ceramics of Judyth van Amringe, and bring her to the fore

by arthur c. danto



In this large work, mundane objects—eggs made of porcelain and bones made of glazed stoneware—have an otherworldly beauty.

THERE IS A MOMENT in the career of every artist when the work is known only to a circle of those who know the artist personally. Since there is no history of exhibitions, and no body of appreciative literature, you can learn about it only through word of mouth, and actually see it only by joining the circle and getting to know the artist. This was the situation, until very recently, with the remarkable ceramics of Judyth van Amringe, who won the prestigious Louis Comfort Tiffany Foundation award in December. You would have to be admitted into the generous, stately house in Providence, Rhode Island, where she works and lives, and be shown the work in a dining room, where her pieces are crowded together on a large table, or placed casually on chair seats around the walls. The effect of this casual arrangement is so powerful that more that one visitor has urged the artist to treat it all as one work—a single sculpture composed of disparate pieces that somehow all belong together as expressions of a single artistic impulse. This is a way of acknowledging that the pieces, taken one at a time, have a greater affinity with one another than any has with what we are accustomed to think of as ceramics. They are not functional objects, though some of them are vessellike and could be used as vessels. But neither are they sculptures. They look at times like what one might find in a museum of natural history, or encounter as objects of arcane meaning at some archaeological site. The once elegant dining room has the aura of a cabinet of unsorted but interrelated wonders.

Let's consider a recent work, monumental enough to have to stand alone, and use it to illustrate the larger vision everywhere present in van Amringe's work. The piece is made up of large numbers of two kinds of entirely familiar components, bones and eggshells, which appear to have been brought together to convey what you feel must be an important meaning. I'll refer to the piece as the "bone-and-egg monument." Its

PHOTOGRAPHED BY TED MORRISON





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components are made of porcelain and stoneware, then glazed, though the bones look leached and bleached, as if they had been acted upon by the elements, and the eggs are broken open and emptied, as in an abandoned nest. The bones do not have much anatomical specificity, but they could be shank bones, perhaps of sacrificed animals. Taken one by one, they have a kind of worn and polished beauty, like those found in the desert, or washed up on the shore. But they also appear to have been magically transformed in a way that suggests that haunting and uncanny song in Shakespeare's *The Tempest* that tells of how the bones of a drowned father have been turned to coral—"of his bones are coral made." They seem to have undergone what Shakespeare speaks of as a sea change: "nothing of him that doth fade but doth suffer a sea change into something rich and strange."

Porcelain shells strung on horsehair suggest anthropological history—and the artist's imagination.



All of van Amringe's objects appear to have undergone this Shakespearean metamorphosis, in which utterly familiar objects, dense with their own meanings, have been worked upon by not quite familiar powers and turned into "something rich and strange." In terms of studio practice, she has wrought the "sea change" by dipping and rolling the bone forms in two glazes, so that they acquire a granular luster when fired. The ceramic eggshells were once mere supermarket eggs, cracked open and painted inside with liquid porcelain, and then fired. They are made in batches, "like cookies," the artist laughingly says.

The bones have been laid in careful rows, one row atop another, with deliberation. The work is not, that is, a bone pile, a kitchen midden, thrown indifferently together. It has rather the sense of a structure—a ritual architecture—with a meaning and purpose one could guess at were one to happen upon it in a site where a vanished culture once lived. The eggshells are strewn over the structure in a natural profusion, like spilled jewels. And the whole edifice appears to have fallen, bit by bit, into disarray, as if under the forces of nature—wind, rain, the movement of animals. Perhaps, one surmises, the eggs were once whole, and their condition is evidence of the condition of earthly things left to themselves. Were a culture to have left behind a monument made of bones and eggs, it would be impossible not to believe that it subscribed to a religious metaphysics. It would almost coerce an interpretation that invokes the cycle of birth and death and rebirth, and of the way art, in its highest capacity, serves what Hegel wrote of as bringing to our minds "the deepest interests of mankind, and the most comprehensive truths of spirit." The work is a very powerful one, which expands the meaning of ceramic art far beyond its accustomed role in decoration and utility, and carries it into domains outside the usual horizons of craft.

Everything has the feeling of having been excavated, or brought up from great depths



Some of the other works seem to belong in their nature to the anthropology of the bone-and-egg monument. In one, for example, shells—of course made of porcelain—have been pierced and strung together with braided horsehair. These strings of shells could be imagined as entering into forms of life in various ways—as currency, for example, or mnemonic devices that record genealogies or constitute chronicles of the history of a tribe, like the knotted ropes the Incas used, to keep track of their past. But, at the same time, these pieces, like the bone-and-egg monument itself, convey the exuberance of mere making and putting together that expresses this particular artist's personality and style.

Some of the works seem instead to be the result of natural forces working *(Cont. on page 136)*

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trees of life

Photographer Barbara Bosworth crosses the country in search of the nation's biggest trees

by toby jurovics



Photographed in a South Carolina farmyard, the national champion sugarberry tree strains mightily against a chain ringing its massive trunk.

SHADED BESIDE A sandstone cliff along the northern reach of Colorado's Uncompahgre Plateau, photographer Barbara Bosworth swivels her 8-by-10-inch view camera on its tripod, slips quickly under the dark cloth to double-check the alignment, slides in a film holder, and exposes the final frame of a three-part panorama. Her quarry is the national champion single-leaf ash, the largest of its species in the United States. Since 1990, Bosworth has pursued more than 150 champion trees, carefully plotting her annual cross-country drive to wind from tree to tree or to revisit one of her particular favorites.

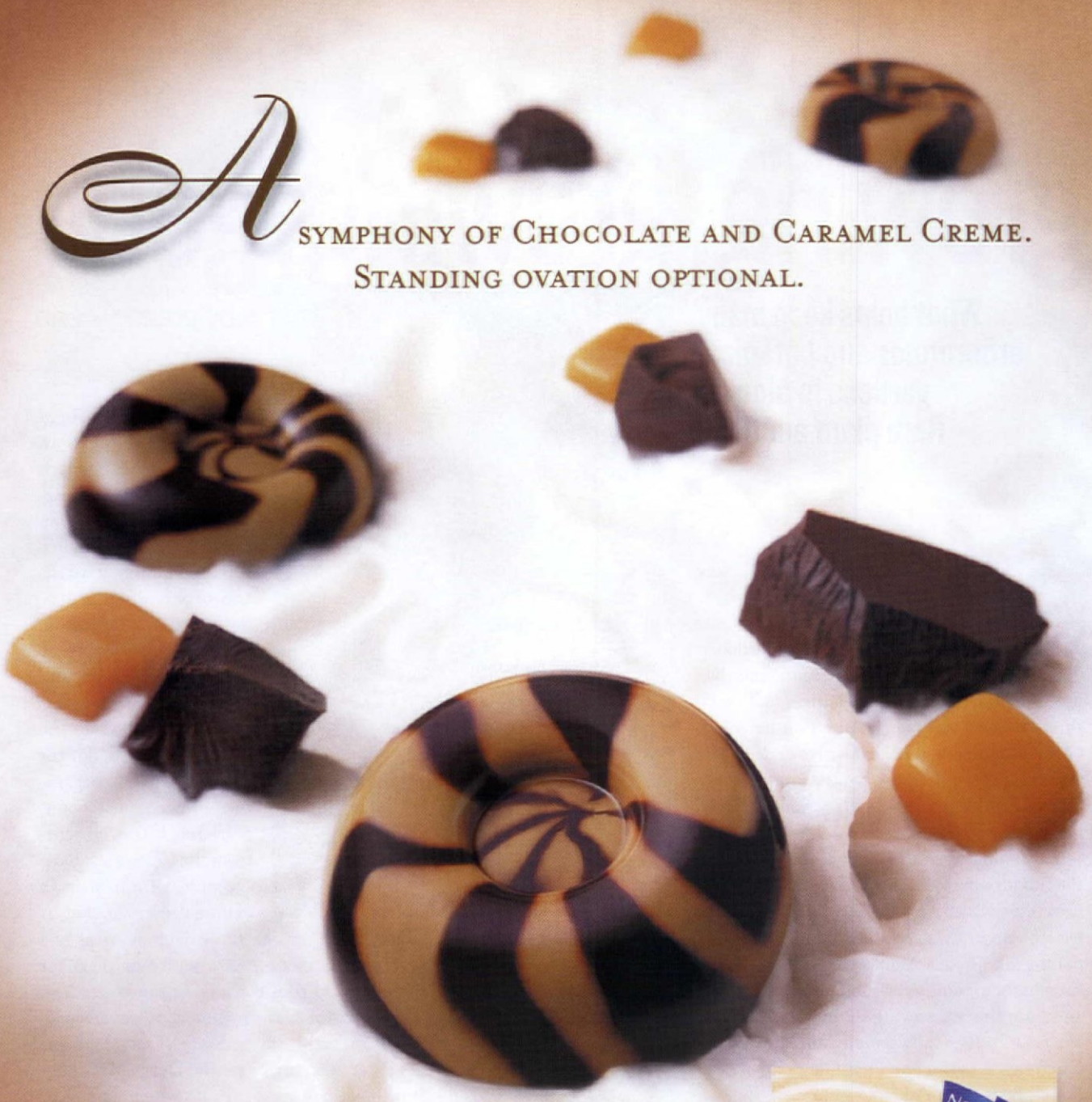
American Forests, the organization that keeps the *National Register of Big Trees,* currently lists more than 800 specimens. The designation "national champion" implies something majestic, and often these trees are. The coast redwood in California stands more than 300 feet tall, its trunk quickly ascending beyond the frame of Bosworth's camera. And when she suddenly discovers a hiker nearly hidden by the undergrowth, the tree's scale unfolds geometrically. But the more prosaic locales are the ones that Bosworth finds the most compelling. "While my pictures reflect a certain grandness, I also photograph with an eye toward how these trees are part of our own landscape, how we surround them, how they reflect our relationship to the land and nature," she says.

Bosworth has photographed champions not just in national parks but on farms, along highways, and in backyards. A swing hangs from the western paper birch standing behind a family's home in Washington. Peppered with the nests of desert birds, the saguaro cactus competes with transmission wires and suburban rooftops for the Arizona skyline. The western red cedar remains a lone sentinel, guarding hundreds of acres of clear-cut forest. The names of the trees themselves are an inventory of touch and smell and place: slippery elm, velvet mesquite, incense cedar, bluegum eucalyptus, western hemlock, Rocky Mountain juniper, *(Cont. on page 137)*

PHOTOGRAPHED BY BARBARA BOSWORTH

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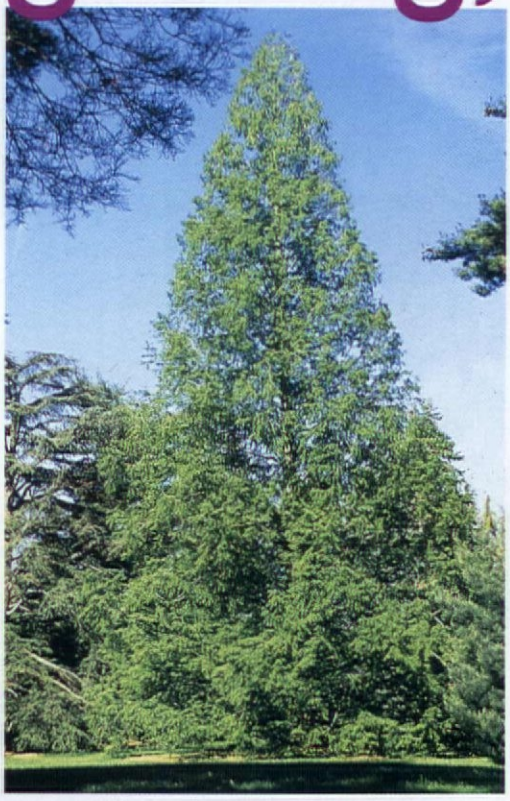
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growing, growing, gone

What helps keep many arboretums and botanical gardens in bloom? Rare plant auctions

by gregory cerio



ONE DAY LAST APRIL, Laura McNew, a former marketing manager, was getting dressed to go out to buy plants for the nineteenth-century garden at her home in southeastern Pennsylvania. She didn't reach for dungarees and a polo shirt. Instead, McNew slipped on her coral Chanel suit, dabbed herself with a little eau de toilette, put on her pearls and diamonds, and topped off the ensemble with a wide-brimmed Laura Ashley hat.

Gardening is indeed a dignified pursuit in the Brandywine Valley, but it is still a messy business of weeds and mulch and manure. Except for one night every spring, when people like Laura McNew trade overalls for evening wear, rubbing—and sometimes throwing—elbows with du Ponts, Cadwaladers, and Gutfreunds as they purchase new flora. The occasion is the Delaware Center for Horticulture's Rare Plant Auction, a charity gala held annually on the last Friday in April in the chandelier-lit ballroom and conservatory of famed Longwood Gardens in Kennett Square, Pennsylvania. Now in its 22nd year, the Delaware Center auction—which raises funds for community gardens and other urban greening efforts in Wilmington, Delaware—is thought to be the oldest event, and certainly one of the toniest, of its kind. Over the past decade or so, dozens of horticultural organizations across the country have followed suit, from the Chicago Botanic Garden, which hosts a biannual event called "A Rare Affair," to the Los Angeles Cactus and Succulent Society. "A rare plant auction is not only a good tool for raising funds, it's also a wonderful way to generate enthusiasm for plants and for gardening," says Melinda Zoehrer, who organizes the Delaware Center for Horticulture auction, which last year grossed $158,000 from the sale of about 400 plants. "We introduce exciting new plants into American gardens, and help revive interest in older native plants that have now become rare through neglect."







At one rare-plant auction last year, a specimen of Dawn redwood, top, sold for $3,000, while a new gaura, center, went for $70. ■ Hollies like 'Jersey Princess,' near right, fetch $24. ■ The top bidder on a new daylily hybrid, far right, won the right to name the plant 'Eleanor Adele Zipp.'

"Rare" is a somewhat loosely defined term. Most auction organizations rely on the judgment of a selection committee of experts, and in their eyes rarity can denote anything from a tree peony just brought

L. ALBEE, COURTESY OF PENNSYLVANIA HORTICULTURAL SOCIETY (TOP AND BOTTOM LEFT); COURTESY OF SISKIYOU RARE PLANT NURSERY (MIDDLE); MICHAEL RUGGIERO, COURTESY OF NEW YORK BOTANICAL GARDEN (BOTTOM RIGHT). SOURCES, SEE BACK OF BOOK.



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from China, to a newly cultivated variety of hydrangea that is not yet on the market, to a mature tree of a size not often seen for sale. Some auctions will always include odd items for specialty collectors—topiary, espaliers, and tropicals for those who own a conservatory; water lilies for owners of pool gardens. Snob appeal plays a part in generating enthusiastic bidding, even beyond a desire to be the first on your block to own, say, a new *Gaura lindheimeri* cultivar. Plants donated by a famous horticulturist always sell well, as do flora from a famous garden, such as Longwood or Winterthur. At its yearly, by-invitation-only auction, the New York Botanical Garden (NYBG) even offers a chance for immortality. Each year, the garden auctions off a newly hybridized daylily. The winning bidder gets to give the flower its official name.

Organizers of rare plant auctions are quick to note that "rare" does not equal "intimidating." Though attendees are by and large well-informed, there are always many novices among the bidders, and most auctions have experts on hand to offer guidance on cultivation. And as Kim Tripp, NYBG vice president for horticulture and living collections, points out: "Rare does not mean difficult to grow. Certainly we have some plants that you have to sing to by the light of the full moon when Venus is in conjunction with Mars. But we have lots of others that will grow like weeds." And in one sense, for those who run the events, part of the purpose of a rare plant auction is to make the plants not rare. "We want to bring recognition to excellent garden plants that people just don't know about," says Martin King, who puts together the Chicago Botanic Garden auction. "We hope that four or five years down the line, a rare plant sold at our auction will have become a popular item on the market."

"'Rare' does not mean 'difficult.' Lots of rare plants grow like weeds" —Kim Tripp, N.Y. Botanical Garden

Rare plants are not necessarily expensive plants. There are pricey specimens, of course. The NYBG daylily sold each year routinely goes for thousands of dollars; top sellers at the Delaware Center for Horticulture's auction included an eight-foot Dawn redwood ($3,000), a Japanese cut-leaf maple ($1,900), and a Persian parrotia ($1,000). But for each plant that reaches four figures, dozens go for a fraction of the sum. At the annual auction held by the Arnold Arboretum of Harvard University, top prices hover at the $300 range; and at last September's event a donation from the well-known orchid grower Wilford Neptune sold for a mere $70. At a Delaware Center sale, a scarce Chinese tree peony went for $250, a new and not yet on the market gaura sold for $70, and a holly that won a gold medal from the Pennsylvania Horticultural Society was taken for a mere $24.

One reason bargains appear is that, as at any auction, the showiest items do best. Marilyn Hayward, a management consultant who has been a regular at the Delaware Center auction for ten





L. ALBEE, COURTESY OF PENNSYLVANIA HORTICULTURAL SOCIETY

A specimen of this prize-winning cut-leaf Japanese maple fetched $1,900 at auction last year.

years, likes to tell how she snagged a *Staphylea colchica* a few years ago: "It's a small flowering tree that blooms in May with intensely fragrant white flowers. But when I saw it at the auction it was just a little stick sitting in the corner. I got it for ten dollars. It's ten feet tall now, and everyone stops to look at it." But even the top sellers can be considered bargains. At the 2000 Delaware Center auction, Laura McNew and her husband were the winning bidders on a 20-year-old beech tree from Longwood. "It weighed seven tons, and we measured the spread at twenty-four feet—we had to get a crane to move it," McNew recalls. "We paid $6,000—and got it cheap. Something that size could easily cost $30,000 or more on the market."

There's a final attraction to rare plant auctions: the thrill of competition. "There's a lot of gnashing of teeth," says one auction organizer. "Plant people can be vicious," says another. By and large, rare plant auctions are held in two sections. The event usually concludes with a live auction of the dozen or so biggest or most impressive lots. There is spirited but good-natured bidding, and robust applause when the hammer falls at a high price. After all, it's for charity.

The early part of the affair is devoted to a silent auction, in which bids are written on a sheet placed next to each sales item, with participants topping one another's offers until a bell rings, bringing the auction to a close. As many attendees admit, silent auctions do not show the best side of human nature. Two people will be looking over a plant, for example, and one will feign indifference, only to sneak back later to bid. Or a person heard loudly cataloguing the flaws of a particular perennial will turn out to be the winning bidder on the plant. And it's not unusual to see one person put off others by claiming that he or she is buying the plant for an aged relative who "has always wanted a pink Chinese wisteria." Others bring along friends to guard over plants for sale.

The juiciest moments are those just before the final bell. Bidders sidle up near the plants they covet most, chewing their pencils, eyeing those bidders close by with suspicion. "Toward the end, people station themselves right near the plant they want, and if there are two people who want it, things get very interesting," says Marilyn Hayward. She pauses and says, sounding slightly surprised, "I've never seen a fistfight break out, though."



just us chickens

An urban family raises fowl, and a cash crop, to the delight of their neighbors

by tom christopher



I CALL THEM MY chickens, though in truth they belong to my 12-year-old son. More than a year ago, Matthew began dropping remarks about the surprising pleasures of poultry. I recognized the technique and was careful to make no reply. I didn't want more pets, and anyway I knew (or thought I knew) that an urban backyard was no place for livestock. So Matthew moved on to the direct-action phase of his campaign. When we visited his grandmother in the country, he'd slip off to the farm next door. First he brought home an egg that he insisted we incubate under a reading lamp. Why not, I conceded, knowing the egg would not hatch. Next visit, he returned with a carton. Inside nestled one very irritated Rhode Island Red hen. That chicken went back to the farmer's henhouse, but I admitted defeat. Matthew and I began leafing through the hatchery catalogs, and together logged on to eggbay.com.

Actually, I might have resisted longer, had I not been nursing fantasies of ornamental fowl myself. Though what I wanted was peacocks. I'd discovered this need some years ago, during a six-month sabbatical that I devoted to an exploration of Italian gardens.

Those landscapes baffled me. Having been trained in the English flower garden tradition, I found the classic Italian gardens most notable for what they lacked. In fact, they included almost none of the features that I had thought defined a garden. There were no collections of picturesque plants, very little lawn, and almost no flowers, just stone-clad spaces punctuated by clipped hedges, columns of cypress, and statuary. It took months for me to grasp that these gardens weren't landscapes so much as sculptures, abstract manipulations of mass, rhythm, and light. Their austerity, however, was not authentic. Originally, these gardens would have been full of color, for they had been designed

KENNETH H. THOMAS/PHOTO RESEARCHERS



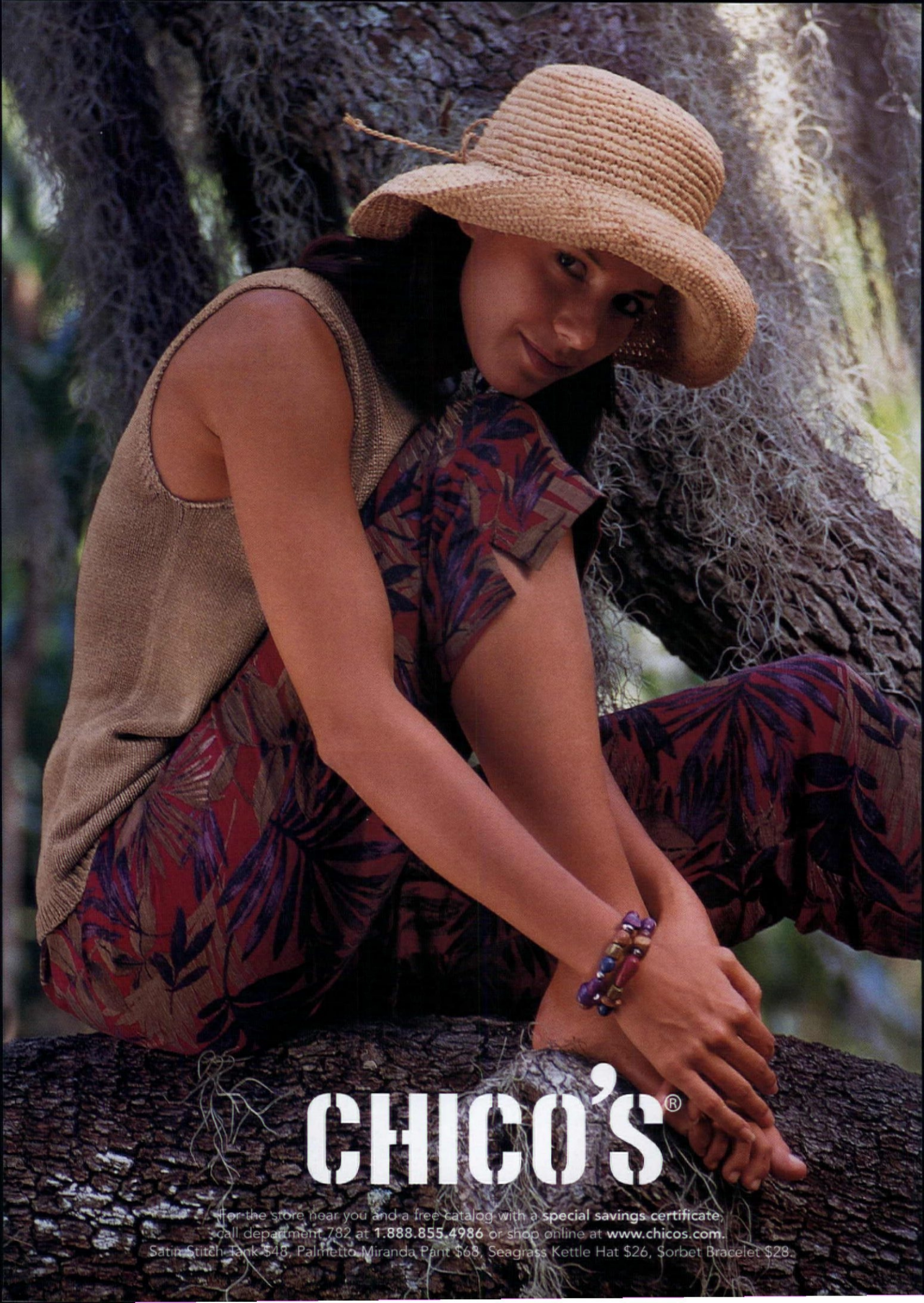
THE BLINDS WILL NEVER GET DIRTY. THE REST OF THE HOUSE IS ANOTHER STORY.

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as sets on which the princely courts could flaunt their glorious silks.

This last realization came to me when I visited the palace of a sixteenth-century cardinal. His crowd of hangers-on was, of course, gone. But not forgotten: the garden's present superintendent had substituted a squad of peacocks. Preening, strutting, posing, the self-important birds supplied the movement and color that brought the garden to life.

After returning home, I drafted a friend, a sculptor, to help me reshape the 40-by-45-foot yard behind my house. We turned it into a pleasing, if unpretentious, arrangement of flagstone terraces and brownstone walls. Alas, though, the artist told me that peacocks were out of the question, or, what's worse, out of scale. Besides, a California acquaintance had told me about the peacocks that escaped from an estate near his home to run wild. From their hideouts in the woods, the shrill-voiced birds swooped down through the streets of town, terrorizing the inhabitants like an avian wild bunch.

MY WIFE SUGGESTED that I content myself with watching the native birds. In fact, I enjoy the cardinal that nests in the arborvitae, and the barred owl that stops by occasionally to stir up the crows. But the basis of garden making is taking control, and my encounters with these birds were always accidental. I didn't want transients, I wanted courtiers. The answer, my son (by now a connoisseur) informed me, was sultans.

These are an antique Turkish breed, white-feathered chickens that sport turbanlike topknots and feet feathered like outsized slippers. They are sweet-natured, Matthew insisted, and, anyway, I judged them to be too silly-looking to alarm anyone. To placate my wife, whose country childhood has left her unable to see chickens as anything other than a source of chores, I promised eggs. To make good on this, I ordered, with the sultans, five white leghorns, plebeians that the hatchery assured me would be champion layers.

Two tasks remained. Before the postal service delivered the chicks, I had to build a home for them, and I had to square the neighbors. The housing I tackled first, drawing on the plans and specs I found in a very useful book, *Chickens in Your Backyard,* by Rick and Gail Luttmann (Rodale Press). "A Beginner's Guide," as it styles itself, this volume has become my constant companion, and it helped me to craft the little saltbox with a cedar-shingled roof that Matthew's chickens would call home. When my wife remarked on the weeks that I was taking off from work, I pointed out that the chicken house was going to be an important example of New England vernacular architecture. Besides, I knew that attention to detail was what would mark this project as whimsy rather than mere swamp Yankee squalor.

There has been much talk recently of Americans coming together. I and my son's chickens want credit for having done our part. First we united the neighborhood in a ban on roosters; that was the condition on which the neighbors agreed to accept Matthew's fowl. Later, after the chicks arrived and matured into chickens, we united the neighborhood again, or at least the children and their parents, in a daily egg hunt. There is something unexpectedly wonderful in finding a fresh egg, still warm from the bird, in a city yard. Because my son sells most of what we find—he peddles organic eggs all over town—we enjoy this experience without elevating our cholesterol.

Indeed, I have found the hours I spend daily on chicken watching good for the heart. Our birds don't strut like peacocks, it's true. The leghorns are too busy; they scurry. The languorous sultans would strut, I'm sure, if they could. Their feather-clad feet, however, make them walk with a skip and a jump, like a flock of Charlie Chaplins. That's not dignified, but just imagine how different the Renaissance might have been if the Medicis and the Borgias had enjoyed a court like mine.



PHOTODISC/GETTY IMAGES

There is something unexpectedly wonderful in finding a fresh egg, still warm from the bird, in a city yard

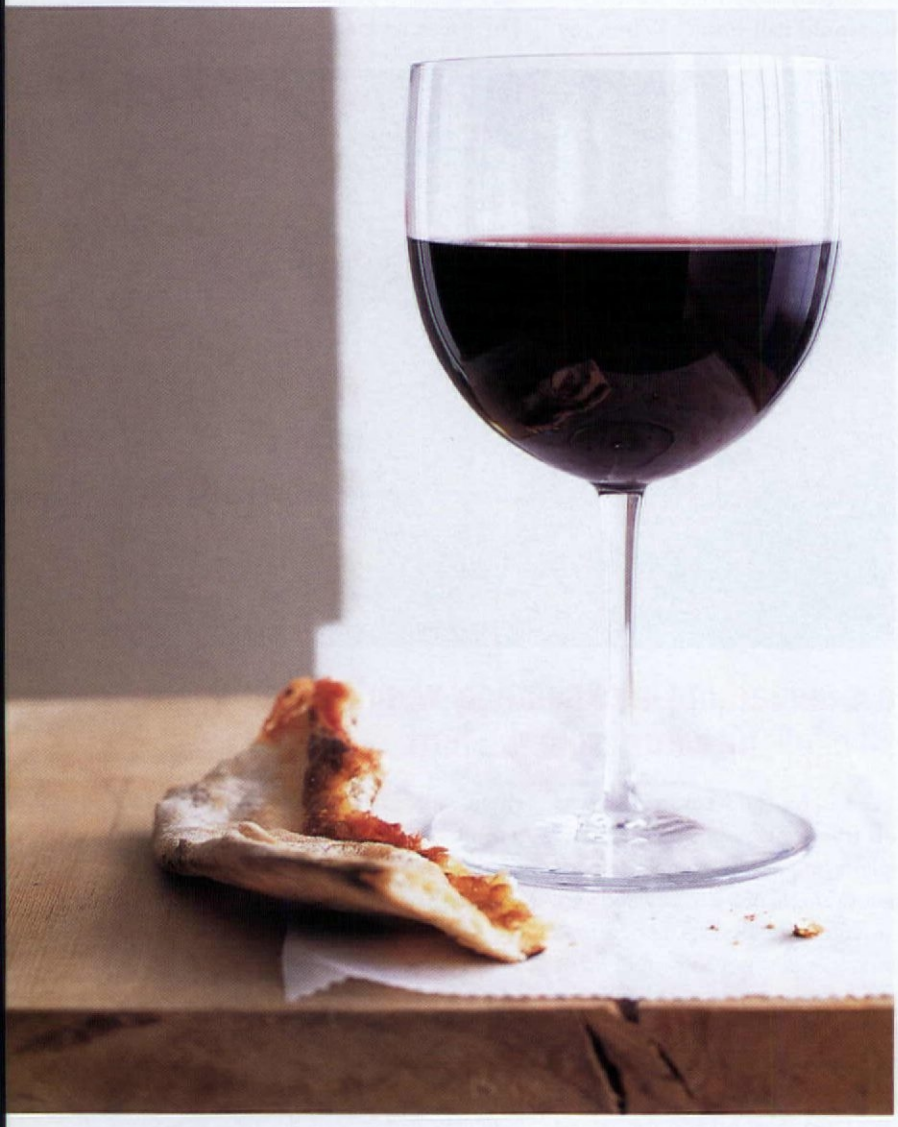
LEGALITIES

Local zoning and health codes, which vary markedly from community to community, may affect your right to keep chickens. My attorney pointed out that exotic fowl, because they can be considered pets rather than livestock, occupy a gray area of the law. In any case, your best strategy for avoiding legal complications is to get the support of neighbors and provide the birds with clean, secure accommodations. A number of health and zoning enforcement officers assured me (off the record) that they do not involve themselves with such situations unless a resident lodges a complaint.

major barbera

New-wave wines from the Cinderella of Italian grapes challenge and reward the palate

by jay mcinerney



GIUSEPPE RIVETTI, the proprietor of La Spinetta, describes barbera as "the anti-merlot"—which is as good a starting point as any other for a discussion of this provincial grape with multiple personalities. It's easier to say what it isn't than to say what it is. I take Rivetti's comment to mean that barbera is not the kind of mellow international beverage you order by the glass at the bar of a revolving cocktail lounge while listening to a pianist cover Billy Joel. Certainly Rivetti's barberas, with their rustic exuberance and feisty acidity, are more likely to evoke a noisy trattoria redolent of roasted goat.

About the time that pizza toppings were moving up from greasy cheese and canned sauce to crème fraîche and caramelized onions, makers of barbera, the original pizza plonk, were retooling it as a suave, complex wine.

The poor relation of noble nebbiolo, barbera had long been the workhorse of Piedmont, accounting for half of the region's red wine production. Barbera ripens earlier than the fussy nebbiolo, the grape used in Barolo and barbaresco, and was traditionally planted on cooler slopes and lesser sites. (The dirty little secret of Piedmont is that barbera was—and, many say, still is—added to Barolo and barbaresco to boost the color and add body.) Barbera typically produced a rustic plonk that was acidic enough to stand up to tomato sauce. Insofar as it was known outside the region, it was known as a pizza wine. Lacking in natural tannins—which extend the life of red wines—it was meant to be consumed young, and often.

A few wistful growers had Cinderella visions for this local grape. They wondered if, with the proper upbringing, it might not be capable of stardom. What if it were raised on prime real estate? What if it went to finishing school to learn French? Angelo Gaja, who revolutionized the treatment of nebbiolo, told me recently that he was the first person to experiment with barbera and French oak barrels back in 1969—the wood supplying the tannins that were missing from the grape itself. The idea was also proposed by French oenologist Émile Peynaud, who was consulting for a winery in Asti in the early '70s. By most accounts, the man who actually placed the glass slipper on Cinderella's foot was the late Giacomo Bologna, a motorcycle-riding, jazz-loving, barrel-chested bon vivant.

A native of sleepy Rochetta Tanaro, some ten miles east of the town of Asti, Bologna inherited a property called Braida *(Cont. on page 137)*

MARY ELLEN BARTLEY; PROP STYLING BY GREGORY BERGHAUS; SOURCES, SEE BACK OF BOOK

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SOURCES, SEE BACK OF BOOK

garden style

A garden attached to a house extends the experience of home, offering a protected foray into the outside world and a calm reflection of life indoors. It is a borderland between shelter and exposure—not nature red in tooth and claw, but nature domesticated. The gardens here are all rooted in this way; they are highly individual versions of repose, each belonging to a particular time and place, and each made by and for particular people.

An informal lunch at Hortulus Farm features a centerpiece of peonies in a majolica pitcher.

heart's desire

Nothing in his successful career as an event designer has pleased Renny Reynolds as much as Hortulus, the farm and gardens he and Jack Staub have created in rural Bucks County



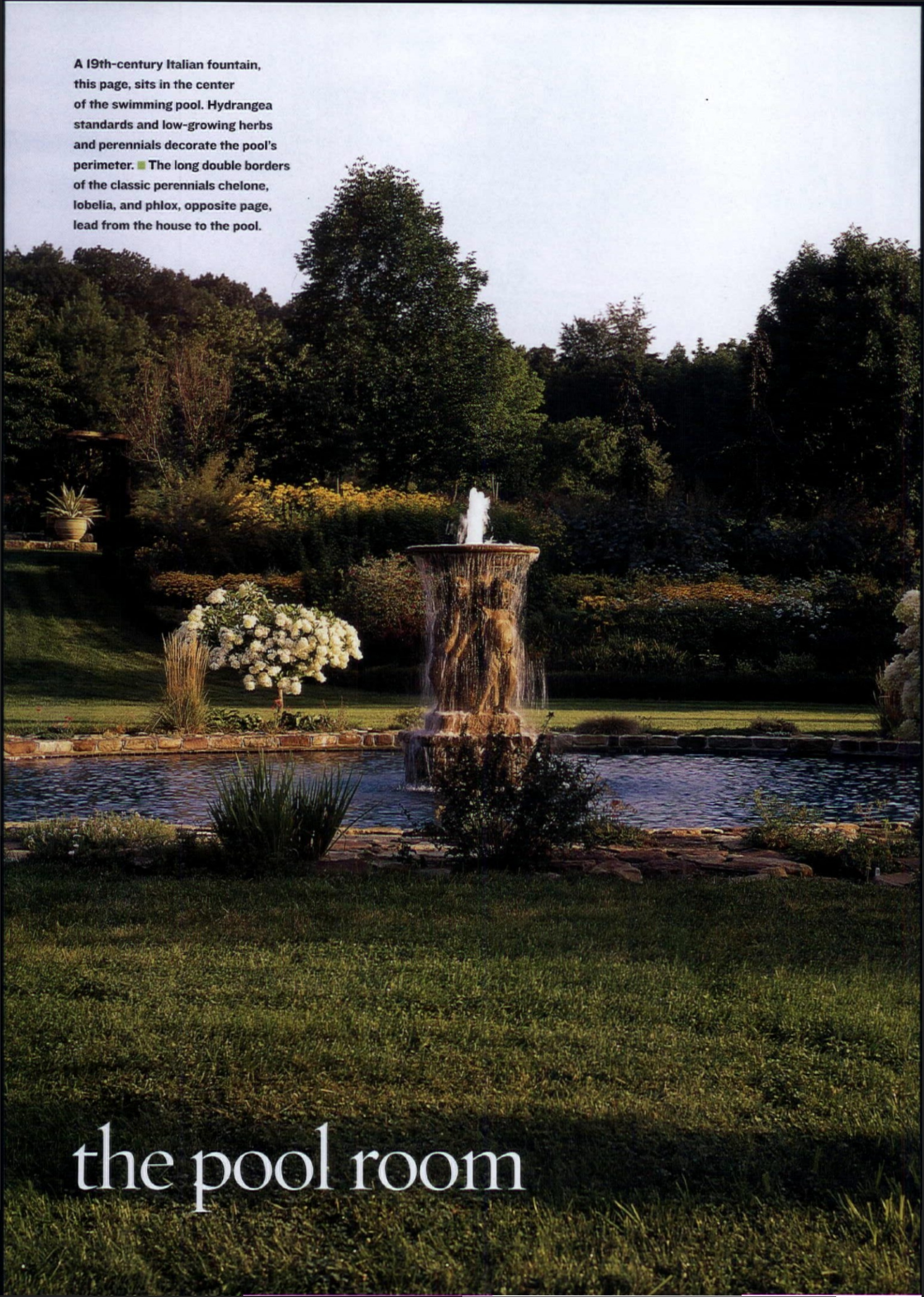
WRITTEN BY MARISA BARTOLUCCI
PHOTOGRAPHED BY NINA BRAMHALL
PRODUCED BY CHARLOTTE M. FRIEZE AND STEPHEN ORR



the bridge

The Hortulus garden and farm flow seamlessly into each other. The wide stone terraces of the main house offer a view over the back lawn to an arched stone bridge that connects the formal to the informal. ■ Suffolk sheep consider visitors from their paddock, left.





A 19th-century Italian fountain, this page, sits in the center of the swimming pool. Hydrangea standards and low-growing herbs and perennials decorate the pool's perimeter. ■ The long double borders of the classic perennials chelone, lobelia, and phlox, opposite page, lead from the house to the pool.

the pool room



HORTULUS FARM SEEMS a fitting testament to that annoying old adage about good things coming to those who wait. It took two years of fruitless searching for the Manhattan event designer Renny Reynolds to find what would become the farm of his dreams. He admits that the realtors of Pennsylvania's Bucks County were almost at wit's end with his request for a colonial house, situated far off the road, amid rolling hills, with a pond or a stream. Oh, and some outbuildings, too, please. When an eighteenth-century dairy meeting his requirements came on the market, the agent was sure it wouldn't suit the persnickety Reynolds. The house was a wreck, the barns were barely standing, and the pond was so full of silt, there were birches growing in it. But Reynolds was beguiled by the possibilities. Happily, not long after he found the farm, Reynolds met his companion, Jack Staub, and together over the past 20 some years they've refurbished the buildings and grounds and planted a dizzying array of gardens.

Reynolds confesses that he longed to have a farm ever since he was a boy in suburban St. Louis. According to family legend, by the age of 4 he was already so enamored with the notion of growing and selling that he'd started



rooting pachysandra and marketing it to neighbors. This love of plants and the land is what spurred him to study landscape architecture. And, curiously, it was his inspired landscaping of the penthouse terrace of Bill Blass that launched his triumphant career in the event business. So, as fate would have it, vocation turned into avocation. Cultivating the grounds of his gentleman's farm became for Reynolds a respite from the glittery hurly-burly of his professional life.

However, it's an active brand of relaxation that is enjoyed at Hortulus. When Reynolds first acquired the dairy, the property consisted of only 15 acres; in the years since, it has grown to 100, most of them landscaped in one form or another. While he and Staub employ a full-time estate manager and two groundskeepers, they are thoroughly involved in the land's planning and maintenance. Staub, a writer and former adman, has become a plantsman, and can casually toss off the Latin name of just about every plant on the property.



Among the first tasks the couple undertook were terracing the sloping lawn, dredging the pond, digging a circular swimming pool in the meadow, and planting an avenue of borders that would lead to and surround the pool. From the start, Reynolds drew his landscaping ideas from his almost encyclopedic knowledge of gardens and plants, amassed

the french garden





The library, formerly a barn, opposite page, suggests the depth of the owners' interest in horticulture. Almost every inch of space is covered with books and objects relating to the garden. ■ A pavilion floating on the pond, this page, above, can be seen from the boxwood circle of the French garden, left, where, in spring, the viburnums burst into bloom.


the great barn

ground rules

only connect We've been instructed countless times about the importance of creating "rooms" in a garden. But how do we link these distinct areas to one another? Is there a garden equivalent to the vestibule, the hallway, or even the enfilade? Yes, and they guide us through the garden not only physically but emotionally. ■ **The birch allée** makes a gentle, sun-dappled tunnel that leads you along and makes you want to linger. ■ **The stone bridge** creates a distinction in the open lawn between the backyard and the landscape beyond. ■ **The formal path** from the pool garden offers successive experiences—from the jaunty flower borders, to the classical Temple Canus, up through the dark allée of white pines, and culminating at a 12-foot-high urn.



Renny Reynolds, far left, and Jack Staub relax a moment with Casper. ■ The fenced *potager,* opposite page, is a well-ordered mix of decorative and useful plants set in a clearing between tall trees. Two central *tuteurs,* modeled after examples at Grey's Court in England, are covered in hyacinth bean and scarlet emperor bean vines. ■ Mossy stone steps, below, lead to extensive woodland paths that wind through azaleas, ferns, bleeding hearts, and other shade lovers.

from his early studies, his travels in England and France, and his impressive collection of books on gardens and horticulture. True to his preference for the English approach, his strongest source of inspiration has been the genius of the place itself.

In his gardening, Reynolds has simply attempted to enhance the landscape, but always with an eye to the picturesque. And so Hortulus delights the visitor with all manner of classical elements. There's an Italianate fountain in the center of the pool, and a marble-pillared Temple Canus, planted with climbing roses and clematis, that frames a vista of the forested valley and the open fields beyond. An allée of white pines and native dogwoods has recently been planted, leading from the temple and pool and culminating at a giant urn at the forest's edge. ▷

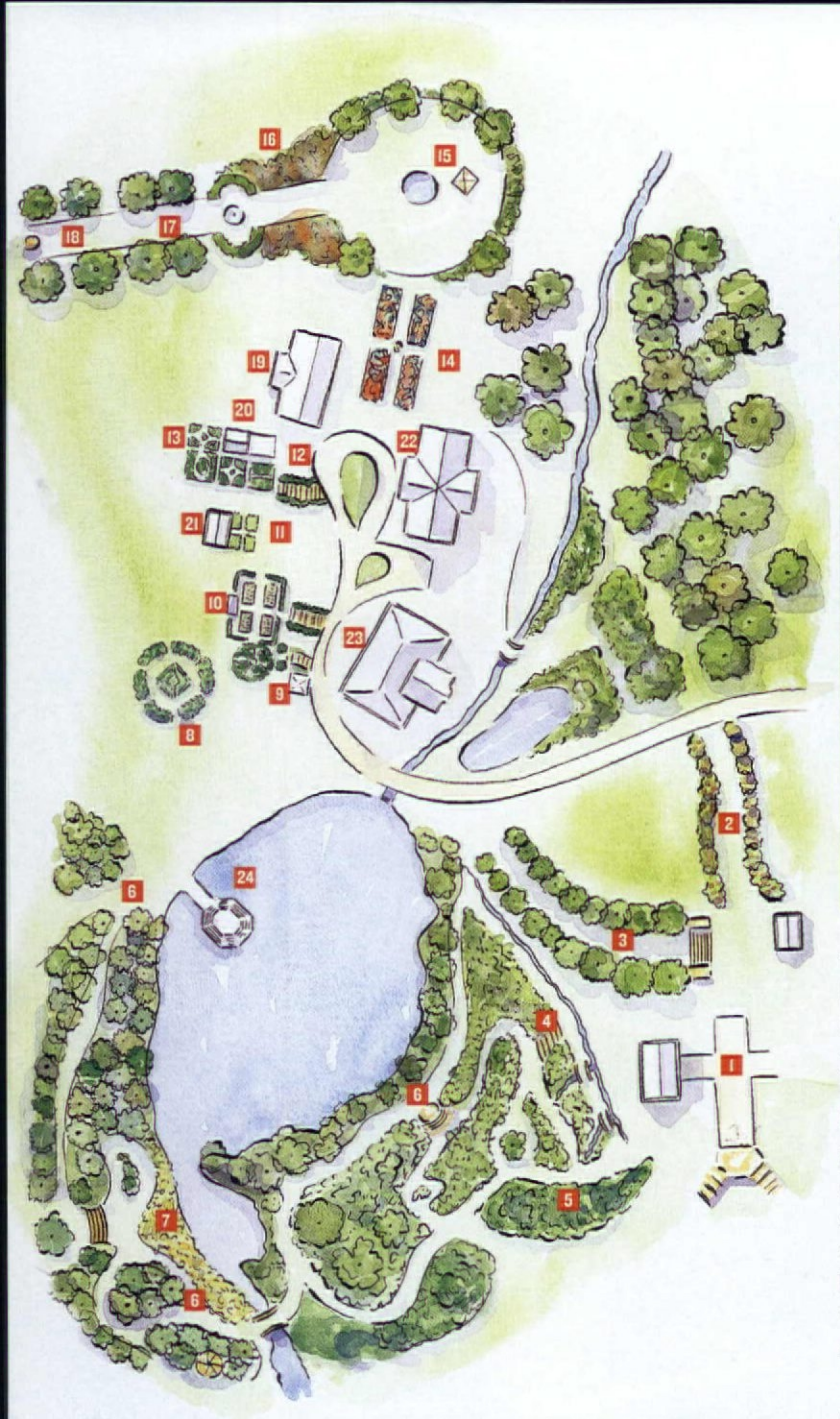
the woodlands




the kitchen garden

site plan

1 Nursery
2 Peony walk
3 Birch allée
4 Stream walk
5 Shrub border
6 Woodland walk
7 Yellow garden
8 French garden
9 Cutting round
10 Kitchen garden
11 Lily garden
12 Herb gardens
13 Vegetable rooms
14 Perennial borders
15 Pool garden
16 Temple Canus
17 Pine allée
18 Giant urn
19 Sheep barn
20 Chicken coop
21 Corncrib
22 Great barn
23 House
24 Pavilion





Closer to the house, Reynolds and Staub have created an assortment of garden rooms. There is a classic *potager*; an arbor covered in trumpet vine, wisteria, and clematis; two bean *tuteurs* topped charmingly with spiral topiary forms; a collection of vegetable rooms; and, next to the wisteria-draped chicken coop and sheep's barn, a medieval herb knot garden. To balance these culinary rooms, the pair have also laid out a formal French garden featuring boxwood parterres; beds of phlox, thyme, lobelia, and topiary lilac; in the center, an 18-foot replica of the Eiffel Tower, covered in *Clematis paniculata;* a cutting round with variegated euonymus; and a lily garden that dazzles with flowers ranging in color from yellow-pink to maroon.

Parterres of boxwood, evergreens, and hosta flank the wisteria-topped chicken coop, opposite page. The barn to the rear is one of two on the property built ca. 1810. Sources, see back of book.

One of the glories of Hortulus is the peony walk, which yields an unexpected cash crop, as Reynolds often harvests the showy blossoms for his parties and events. Ever enterprising, he has established a nursery to warehouse the exotic flora he rents out for parties.

Fervent they may be, but gardeners are also by temperament patient plotters. They look to the seasons ahead for their labor's reward and their next task. For Reynolds and Staub, that has meant considering the long-term fate of Hortulus. To that end, four years ago, the two, working with the Heritage Conservancy, turned the farm and gardens into a foundation. Sometime in the future, when they are no longer around to enjoy their creation, it may become a public garden and horticultural study center self-supported by the nurseries. But garden lovers don't have to mark time. Reynolds and Staub open Hortulus to visitors by appointment. There are, it seems, some good things that don't require waiting.

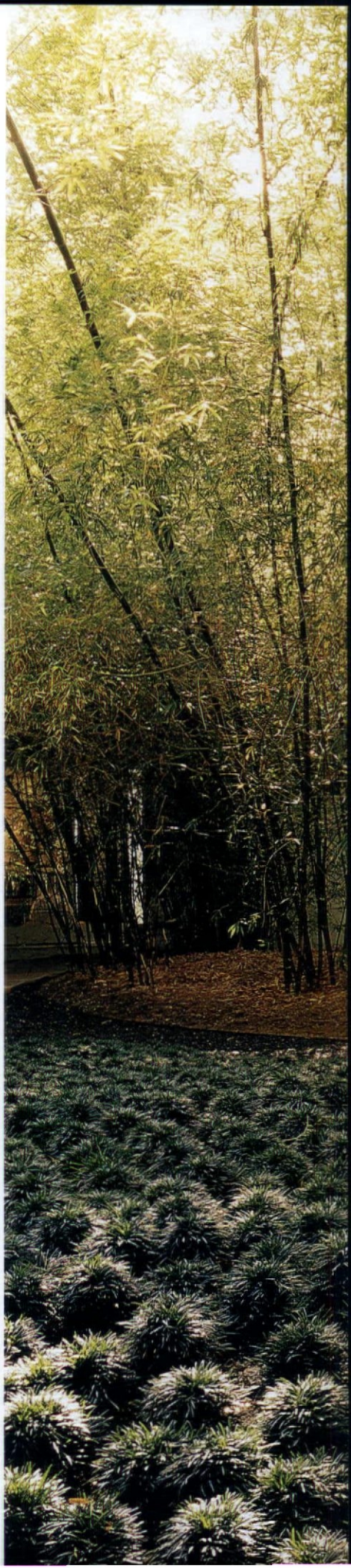
Hortulus Farm Gardens are open by appointment only, from May 15 to October 15. Phone: 215-598-0550; or fax: 215-598-0544.


the herb garden and chicken coop

PLAYING IT COOL

ARCHITECT JOHN KEENEN BRINGS THE MIAMI SUN INDOORS, WHILE LANDSCAPE DESIGNER EDWINA VON GAL CREATES A DARK, CONTEMPLATIVE GARDEN





TECHNICALLY SPEAKING, this is a renovation. But if one considers the scope of the transformation of this Miami home on an island in Biscayne Bay, the term "alchemy" seems far more appropriate. Architect John Keenen of the New York firm Keenen/Riley has changed lead into gold, converting an anonymous, crumbling, 1950s modern house into a contemporary refuge of extraordinary intimacy, refinement, and character. The metamorphosis is dazzling.

"Everything was reconfigured to meet Carlos's needs," the architect says of client Carlos Cisneros, a prominent Miami businessman and art collector. "The house was literally falling down. We reworked every surface, every material, every square foot."

BY MAYER RUS PHOTOGRAPHED BY WILLIAM ABRANOWICZ
STYLED BY DAVID YARRITU



Curved walls forming a sitting area in the bamboo patch offer organic relief from the planar architecture of the house. ■ Visitors reach the purposely dark, moody entry, opposite page, via a path of concrete pavers that crosses a moat.







The Cisneros house, top, embraces the sun on the side facing Biscayne Bay. ■ The crisp lines of the living/dining room, above, are broken by sculptural furniture, such as a '50s Oswaldo Borsani rosewood screen from Form and Function, NYC, and Yves Klein's Blue Table. The Harvey Probber armchair and Robsjohn-Gibbings daybed are from Gansevoort Gallery, NYC. Both are covered in Gretchen Bellinger fabrics. ■ Another angle, opposite page, shows off the John Keenen terrazzo and steel stair design, executed by Aileron Design Inc. The prototype Franco Albini Fiorenza chair from Brian Kish, NYC, is covered in Carlton V fabric. Yayoi Kusama's *Infinity Yellow Dots* hangs on the far wall, Ed Ruscha's *Screaming in Spanish* on the right.


EAMING



Sliding doors bring bamboo into the master bathroom, opposite page. The Saarinen stool from Knoll is covered in fabric from Rogers & Goffigon. ■ The meticulously laid tiles in the master bath, this page, bottom, are from Nemo Tiles, NYC. The sink fixtures are from Speakman. ■ The master bedroom, left, features a custom-made bed by Keenen/Riley, NYC. The curved wall, which partially encloses the bathroom, is covered in Flat-Cut American Walnut wood veneer from Wolf-Gordon. The photographs are the "Blue (NY)" series by Donald Moffett.

"THE BATHROOM FEELS AS IF IT'S FLOATING IN THE BAMBOO—VERY 'CROUCHING TIGER, HIDDEN DRAGON'" —EDWINA VON GAL, DESIGNER



To open up the landscaping possibilities on the wedge-shaped property, Keenen did what few architects and clients do in these "more is more" times: he made the house smaller. By excising a decrepit carport and various inelegant additions, the architect freed the front yard for use as a dramatic arrival sequence. He then called upon landscape designer Edwina von Gal, a frequent collaborator, to realize his grand vision of environmental chiaroscuro.

"Edwina and I wanted to make the entry garden off the street moody and shaded, to set up a completely different experience from the brilliant sunshine on the bay side," Keenen says. "You enter the house in darkness and then proceed into this incredible light reflecting off the water."

Inside the main gate, von Gal installed two large, low mounds—one planted in monkey grass, the other in selaginella—that lend the courtyard a quality of biomorphic abstraction. Beyond them she placed a bamboo grove that shields the front facade of the house and surrounds an outdoor sitting area. She covered the driveway in crushed black obsidian to enhance an atmosphere she describes as "mysterious and inward." She and Keenen added a moat along the front facade. "Instead of a dreary carport, we felt the landscape in the front of the house had to offer something you don't get in the bay-side garden," von Gal says.

Keenen accentuated the open plan of the first floor of the house, which joins the living room and dining area in one



"THE WHOLE PROCESS HAS BEEN ABOUT CREATING AN IDENTITY FOR A PLACE THAT NEVER REALLY HAD ONE" —JOHN KEENEN, ARCHITECT



spatial sweep, with large expanses of glass offering views of the bay. Presiding over this arena is a sculptural staircase made of free-floating terrazzo treads on a spine of tubular stainless steel. The second level became a single master suite comprised of a bedroom, a dressing area, a den, and a bathroom contained in an oval enclosure clad in walnut veneer.

With the master bath, Keenen and von Gal eloquently fuse architecture, interiors, and landscape. Partially enclosed in its walnut cocoon, the tiled bathroom faces sliding glass doors that open onto the tops of the tall bamboo plants at the front of the house. "The bathroom feels as if it's floating in the bamboo—very *Crouching Tiger, Hidden Dragon,*" says von Gal. "It's so serene to hear the click-clack of the bamboo and the gurgling water in the moat."

Keenen is primarily an architect—he's at work on a new master plan for the Miami Design District—but he relishes the roles of interior decorator and art adviser. Here, he paired lesser-known midcentury Italian and American design with art by Yayoi Kusama, Tony Smith, Yves Klein, and others. "It all really suits," Keenen says. "The whole process has been about creating an identity for a place that never really had one."

Royal palm allées, left, provide privacy. A Willy Guhl Loop chair sits next to pots from Asian Ceramics, Inc. ■ Form furniture by Van Keppel-Green sits poolside, opposite page. The pieces, in Sunbrella fabric, are from Patio, L.A. Sources, see back of book.



site plan

1 Low, planted mounds
2 Obsidian driveway
3 Bamboo garden
4 Moat
5 House
6 Royal palm groves
7 Swimming pool
8 Lawn

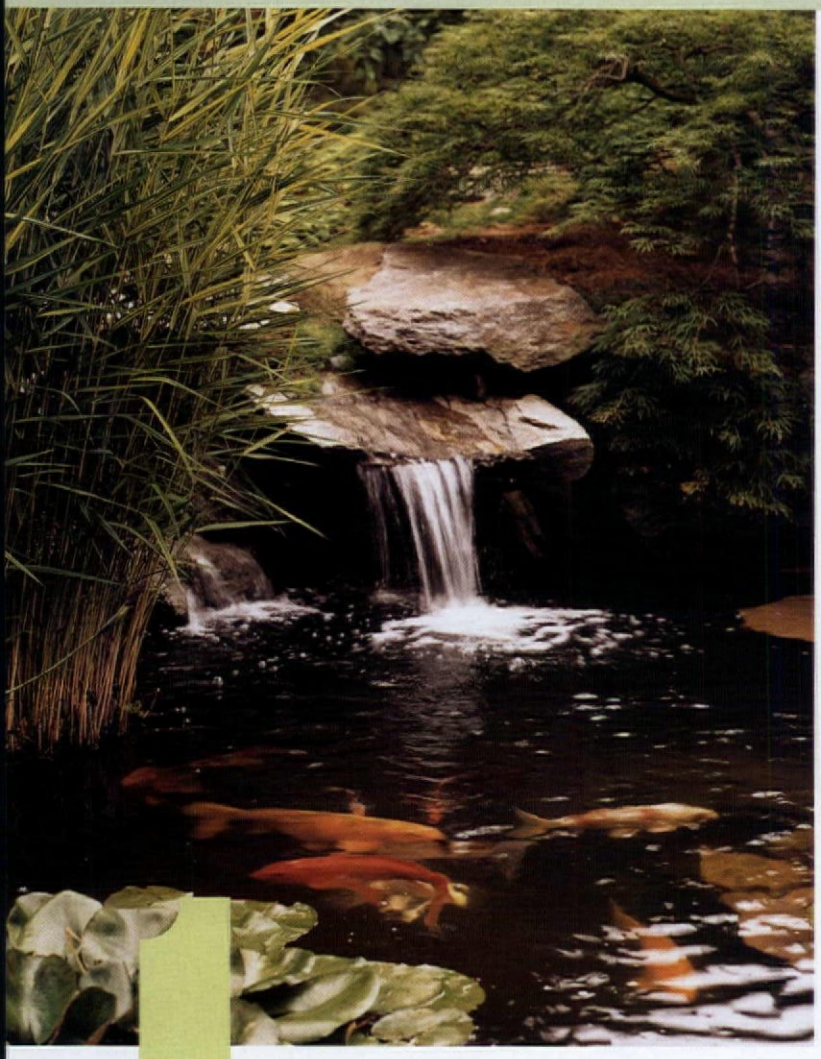
ground rules

■ **grand entry** Edwina von Gal landscaped the entry courtyard to offer a dark contrast to the sun-splashed side of the house, facing Biscayne Bay. The result is a shady, almost mysterious, verdant extension of the house's sleek, modern aesthetic. ■ **bamboo** Von Gal chose salt-tolerant *Bambusa oldhamii,* with its finely textured leaf and peak height of 25 to 30 feet, to be the organic furnishings of an intimate outdoor extension of the house's library garden. ■ **moss and grass** Low mounds planted with selaginella (club moss) and *Ophiopogon japonicus* (monkey grass) make islands of greenery in the crushed obsidian driveway, and offer a textural contrast to the smooth bamboo canes. Both plants grow well in shade.



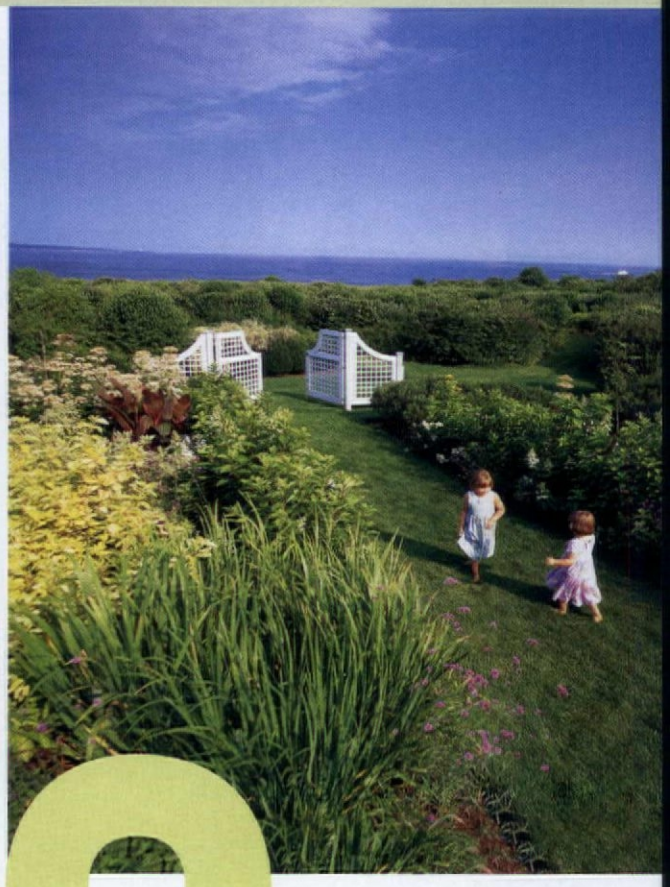
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3

urban theater

A JAPANESE-INSPIRED OASIS, BOLD YET QUIET, IS A ZEN-LIKE COUNTERPOINT TO THE BUSTLING STREETS BELOW

4

small wonder

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WRITTEN BY DEBORAH NEEDLEMAN

suburban sanctuary

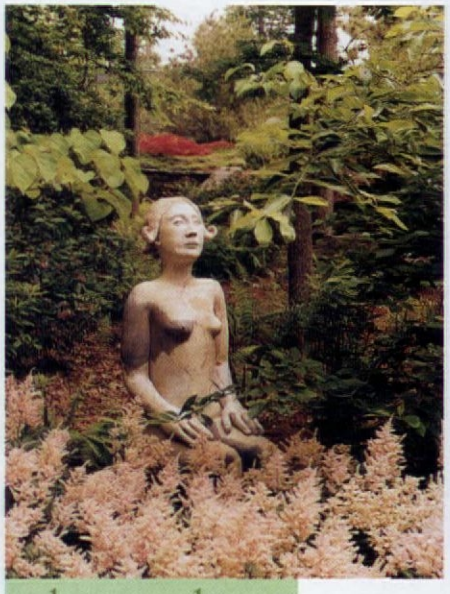
WATERFALLS, PONDS, AND COLORFUL FISH HELP BRING SERENITY TO A VIRGINIA GARDEN

THE FIRST THING that William Melton insisted on when starting his garden near Vienna, Virginia, ten years ago was water. And not dinky water. He wanted streams and ponds and fish and gurgling sounds close to the house. He and his wife, Patricia Smith Melton, enlisted landscape architect Mark X. LaPierre, who presented them with a stream punctuated by waterfalls flowing into koi-filled ponds, this page. LaPierre's design and careful orchestration of the water's sound and movement turned a parched and denuded construction site into a wild, natural-feeling refuge. It was the Meltons, however, who turned it into a personal sanctuary. Meaningful artifacts and several intimate sitting areas nestle in the landscape. Patricia designed a glass-enclosed teahouse, opposite page, suspended from a set of timber columns that appears to float above the woodland floor. The couple delight in their koi, feeding them daily. Most often, though, the Meltons stare into the water, just watching as the plump, dashing fish banish all thoughts of the pair's busy lives.

fish tales

Good filtration is key for the vitality of koi. ■ To thwart koi predators like foxes and raccoons, LaPierre made ponds with steep banks. ■ Container plants like papyrus, lotus, and water lilies provide seasonal interest in the ponds. ■ Permanent bog plantings like Japanese iris have year-round appeal. ■ Fish and plants can coexist: if fish have ample space and regular feedings, they won't forage the container plants.





only natural

An unstructured look needs a sound structural foundation. ■ The waterways are sealed with gunite, as in a swimming pool. ■ Native stone looks best in the landscape. ■ When laying rocks, follow their natural grain. ■ Allow three years for the garden to look as if it belongs; by then the earth will cover the rocks, and plants will come up between them.



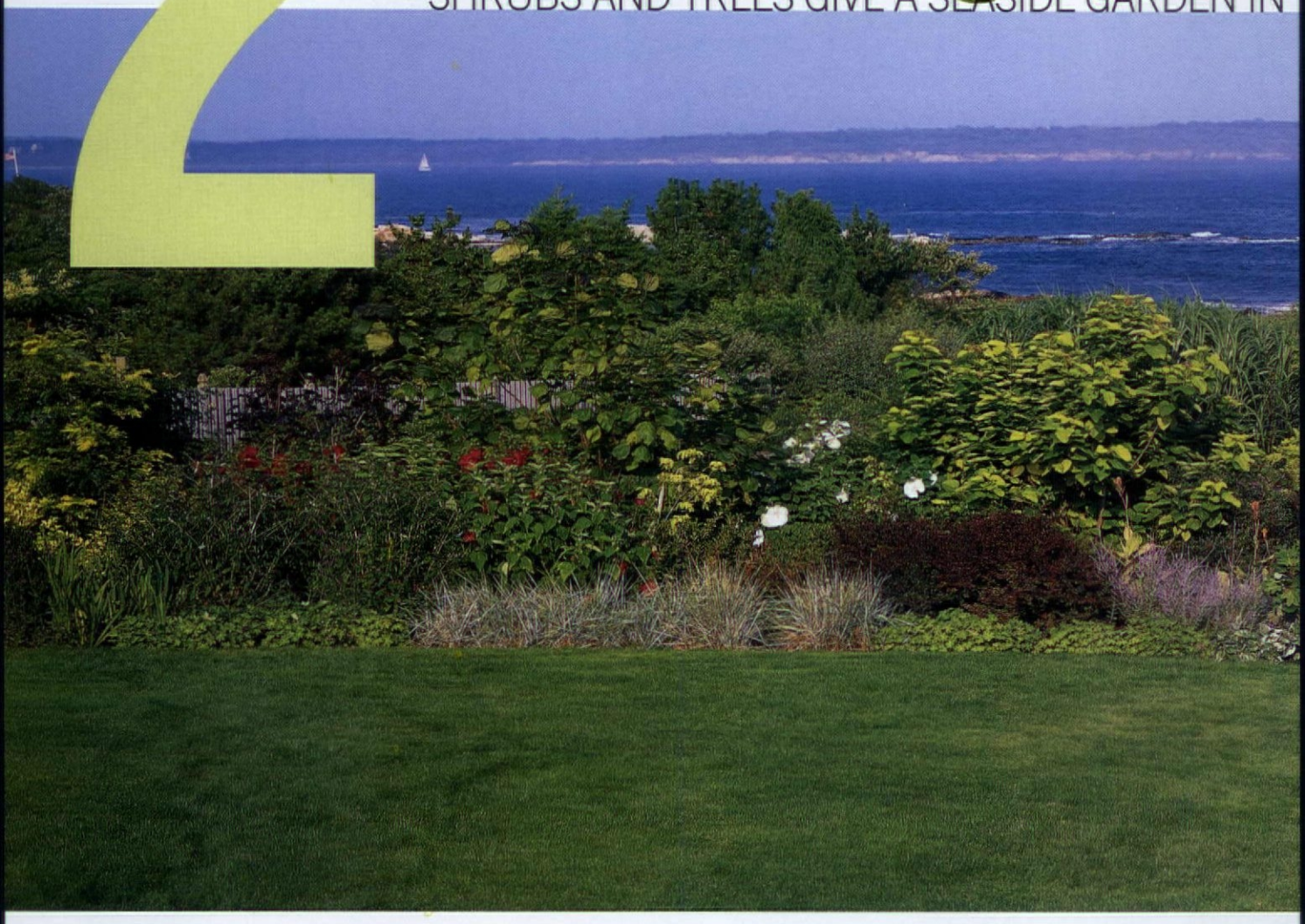
PHOTOGRAPHED BY EVAN SKLAR

PRODUCED BY JUDYTH VAN AMRINGE



2 the water's edge

SHRUBS AND TREES GIVE A SEASIDE GARDEN IN



A GARDEN, like a relationship, usually requires a lot of work to make it great. Not so with the dazzling border that Louis Raymond designed for clients on the New England coast. At 180 feet long and 40 feet deep, this bed is bigger than a lot of houses, yet requires only minimal tending and gets better-looking as the summer progresses.

The secret behind a low-maintenance, late season garden by the sea is the right plant for the right place. The plants here are tough, able to stand up (literally, as nothing gets staked) to harsh conditions. Self-sufficient shrubs also provide form and interesting foliage to the border. Raymond even uses shade trees, hacking them back in spring to keep them in scale. He advises gardeners to get over their dependence on flowers and their aversion to yellow if they want a late season show. "It can't be done with the traditional soft spring palette," he says. While not much is in bloom here at any one time, there is always something happening. "Flowers are just the icing on the cake—not the cake," he says. "Foliage is the cake."

tough love **An annual pruning, really an unceremonious whacking back, is spring's biggest maintenance. This is not skilled labor. "It's great for the husbands," Raymond jokes. The treatment keeps the garden's seven varieties of trees—all selected for their outstanding yellow or purple foliage—behaving like shrubs, and also enhances leaf size and color in some. A few shrubs, like the red-and-yellow-twigged dogwood (*Cornus*), receive similar treatment: they are coppiced (cut back to the ground) to encourage brightly colored young shoots.**

PHOTOGRAPHED BY CHRIS SANDERS

PRODUCED BY STEPHEN ORR

NEW ENGLAND AN IDEAL LATE SEASON LOOK

supersize it **Viewed from the distant house, with the show-stopping sea as a backdrop, everything in the garden has to read loud and clear. ■ The curved beds are huge; the gate is 6 feet tall. ■ The plantings on each side of the gate are mirror images. ■ The bold foliage of shrubs, which outnumber perennials three to one, supplies most of the color and drama.**



■ trees

1 *Koelreuteria paniculata*
2 *Robinia pseudoacacia* 'Frisia' **3** *Catalpa bignonioides* 'Aurea' **4** *Acer Negundo* 'Kelly's Gold' **5** *Catalpa erubescens* 'Purpurea' **6** *Acer platanoides* 'Crimson Sentry' **7** *Gleditsia triacanthos* 'Sunburst'

■ shrubs

8 *Hydrangea paniculata* 'Tardiva'
9 *Cornus* 'Silver & Gold'
10 *Hypericum frondosum*
11 *Cotinus c.* 'Velvet Cloak'
12 *Hydrangea quercifolia* 'Alice'
13 *Hydrangea mac.* 'Lemon Wave'
14 *Berberis t.* 'Golden Ring'
15 *Buddleja* 'Nanho Blue'

■ perennials and grasses

16 *Iris pseudocarus*
17 *Eupatorium maculatum* 'Bartered Bride'
18 *Canna* 'Australia'
19 *Geranium macrorrhizum* 'Bevan's Variety'
20 *Cassia hebecarpa*
21 *Perovskia atriplicifolia*
22 *Miscanthus floridulus*
23 *Hibiscus moscheutos* 'Blue River II'
24 *Leymus racemosus*
25 *Hibiscus m.* 'Maroon'



3 urban theater

A HARMONIOUS NEW YORK CITY ROOFTOP GARDEN IS ALL ABOUT CONTRAST

ALEXANDER POPE'S DICTUM to consult the genius of a place is pretty useless when you're laying out an urban roof garden. Typically a landscape of tar paper and concrete, with outcroppings of elevator shafts and ventilation systems, the top of a building is about hiding things, not accentuating them.

According to Jeff Mendoza, a New York City–based garden designer, making a garden on this most unnatural of sites is actually liberating. "Because the garden is a conceit, you're not constrained," he says. "It's essentially theater in which you're free to play out any fantasy." The fantasy of clients Louisa Heyward and Chet Trachtenberg was to have a restful, modern, Japanese garden. Mendoza not only obliged, but also managed to transform the garden's eyesores—four big vents, two upright black pipes, and a bright concrete floor—into its most striking assets. He designed an elegant, perforated stainless-steel screen to surround the vents. This semitransparent veil distracts the eye and creates a sense of mystery about looking through it. (An opaque barrier would have made this small space feel even smaller.) The pipe left outside the screen acts as a trellis for a climbing vine. Mendoza broke the monotony of the floor by replacing some of the pavers with river stones. For him, creating an oasis of calm in the city is about controlling the eye—keeping it interested and inside the garden. While the floor pattern and the play of textures and shapes in the space slow your eye, making it linger, the trellis and hedge create a garden ceiling, focusing attention within as the city around you blurs.



hanging gardens

■ **Fill planting boxes with equal amounts of topsoil and Metro-Mix, a lightweight potting medium.** ■ **The containers are 12 to 16 inches deep.** ■ **Apply granular fertilizer in spring.** ■ **Mendoza sprays a foliar feed of seaweed and fish emulsion monthly.** ■ **Water frequently, in small amounts.** ■ **Mulch helps.** ■ **Mendoza uses a drip irrigation system. (The flexible hose is hidden behind containers.)**





iron maidens

These peaceful-looking plants are actually warriors in a battle against heat and desiccating winds. ■ **The hedge: *Thuja occidentalis* 'Emerald.'** ■ **The grass: *Pennisetum alopecuroides.*** ■ **The water plants: *Carex elata* 'Bowles Golden,' *Pistia stratiotes.*** ■ **The annual vines: *Argyreia nervosa* (on trellis), *Manettia luteorubra* (on pipe).**

PHOTOGRAPHED BY RAIMUND KOCH

PRODUCED BY DEBORAH NEEDLEMAN





city oasis This page, clockwise from top left: An elegant screen hides four large vents and is a delicate backdrop for the water plants. ■ The trellis's shadow pattern echoes the pavers. ■ A study in foliage textures and tones. ■ The curved container is a counterpoint to the garden's geometry.





4 small wonder

AT MAGICAL WINTERTHUR, CHILDREN CAN REALLY CONNECT WITH THE NATURAL WORLD

A CYNIC MIGHT view the trend of children's areas popping up at every public garden as merely a bid to up visitor numbers while simultaneously cultivating a fresh crop of tiny patrons. But this is not the whole story. While some of these places are really just plastic playgrounds, and others worthy science lessons outfitted in horticultural drag, the best are magical wonderlands, capable of inspiring a unique sensual connection to the natural world. "Most kids' lives are so structured today," says Denise Magnani, curator of landscape at Winterthur. "I wanted to give them a sense of the freedom I knew as a child running through woods, digging and discovering." With landscape architect Gary Smith, she created the Enchanted Woods, a rustic woodland inspired by eighteenth- and nineteenth-century fairy literature. While you may not have an ancient tulip poplar in your yard to fashion into a tiny cottage, you can easily transfer the delightful spirit of fairy whimsy onto home soil.





seek and find Opposite page, clockwise from top left: The labyrinth is based on an ancient design. ■ A hollowed tulip poplar became a thatched cottage. ■ The tearoom's columns once held H. F. du Pont's roses. ■ Stopping to smell a posy, this page, left. ■ A friendly sign, below.



mother, may i? Denise Magnani counsels: Make use of what you have. An overgrown forsythia can be pruned into a little fort. ■ Let kids help water and tend—not too much, or it could be drudgery. ■ Plan events that make them aware of the seasons. ■ Be flexible and allow kids to alter the garden as their interests evolve.

PHOTOGRAPHED BY JIM FRANCO



fairy tales

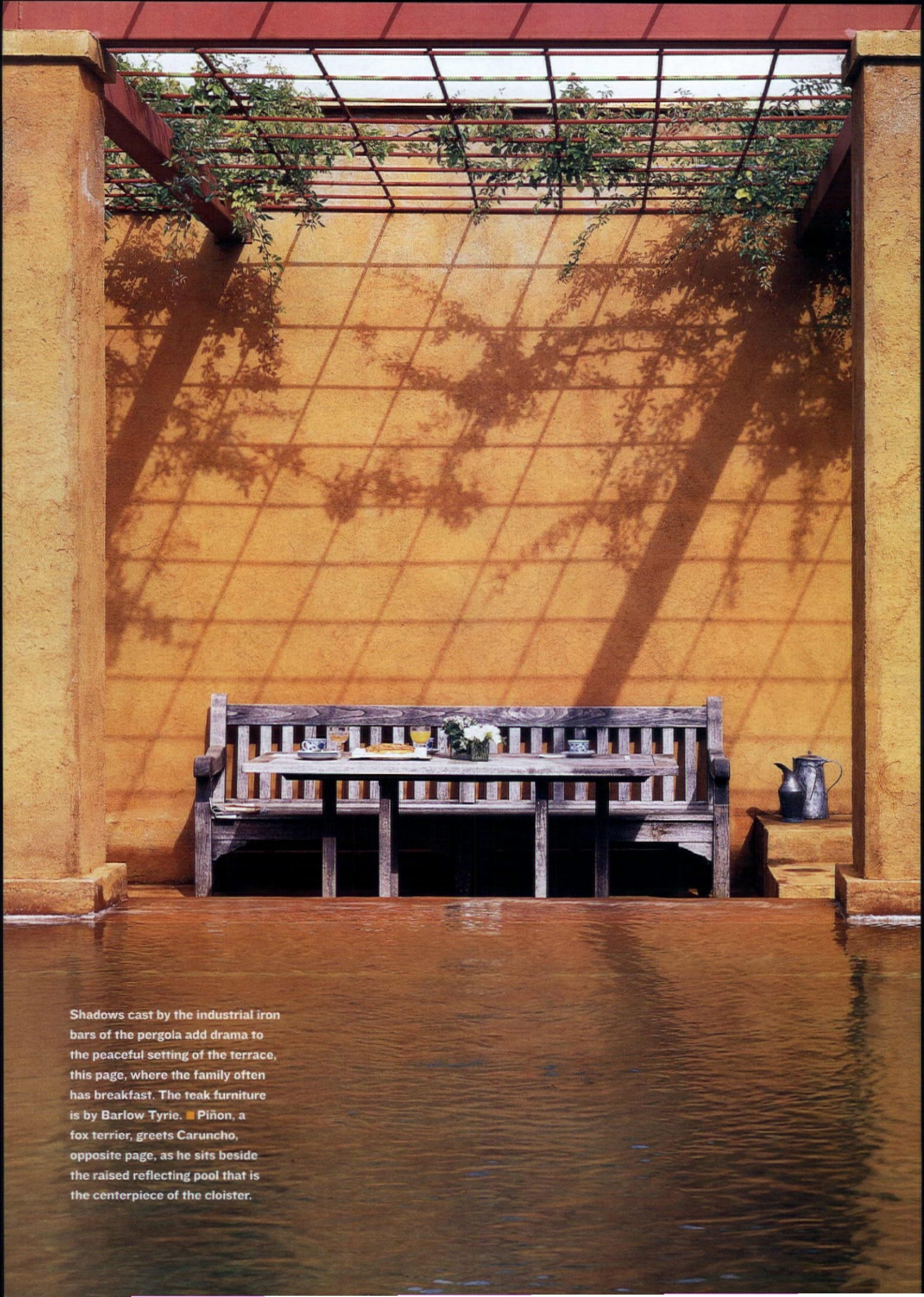
Gary Smith's advice: Set aside a special place where adults may enter only by invitation. ■ Use natural materials. ■ Play with extremes of scale, making some things huge and others tiny. ■ Avoid specific imagery, so imaginations can run free. ■ Provide a child-sized table and chairs, and a box for gathered treasures.





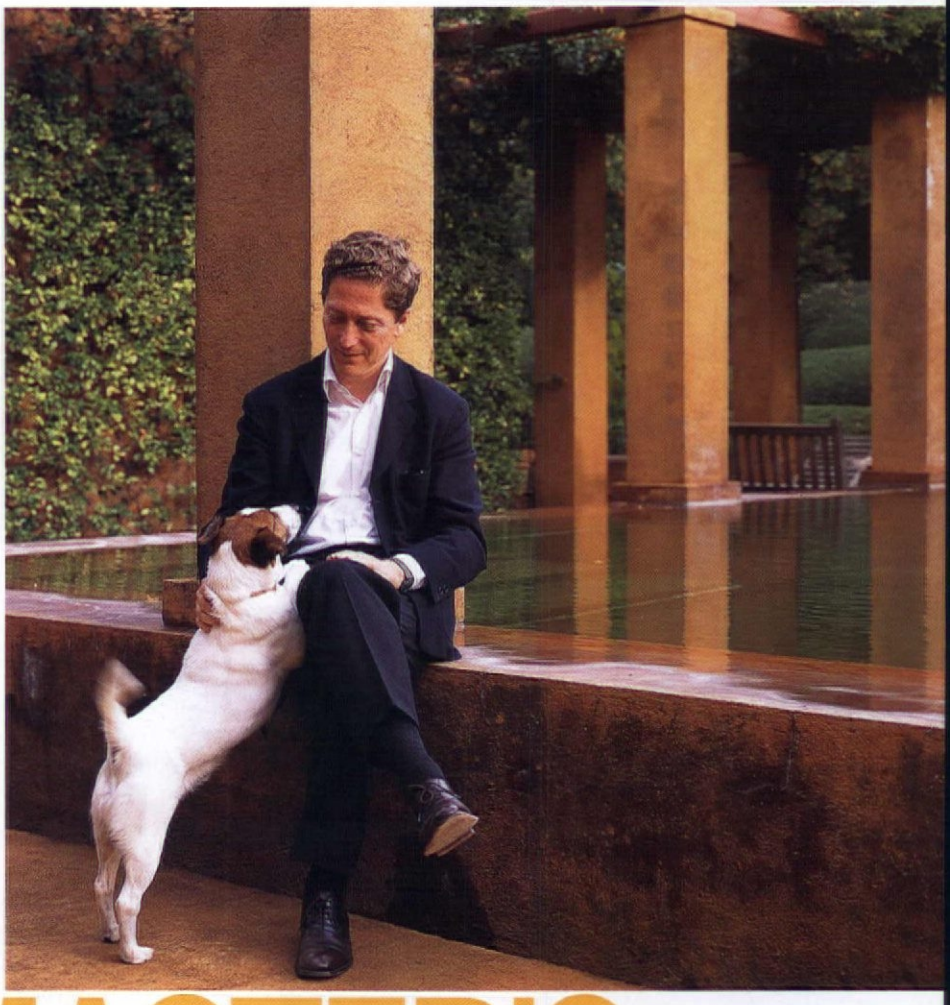
plant life

Go for extreme forms that are graphic or tactile, like yucca, sunflowers, and lamb's ears. ■ Fast-growing annual climbers provide quick reward. Try cup-and-saucer vine (*Cobaea scandens*) or purple hyacinth bean (*Lablab purpureus*). ■ Squeezing through a fragrant tunnel is irresistible. Make a child-sized trellis dripping with honeysuckle.



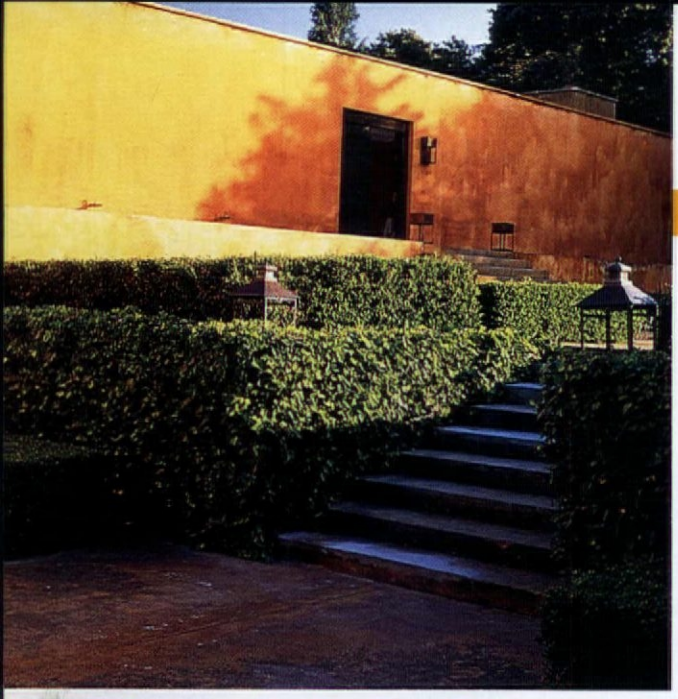
Shadows cast by the industrial iron bars of the pergola add drama to the peaceful setting of the terrace, this page, where the family often has breakfast. The teak furniture is by Barlow Tyrie. ■ Piñon, a fox terrier, greets Caruncho, opposite page, as he sits beside the raised reflecting pool that is the centerpiece of the cloister.

BY CHARLOTTE M. FRIEZE
PHOTOGRAPHED BY NICOLA BROWNE
STYLED BY CYNTHIA INIONS

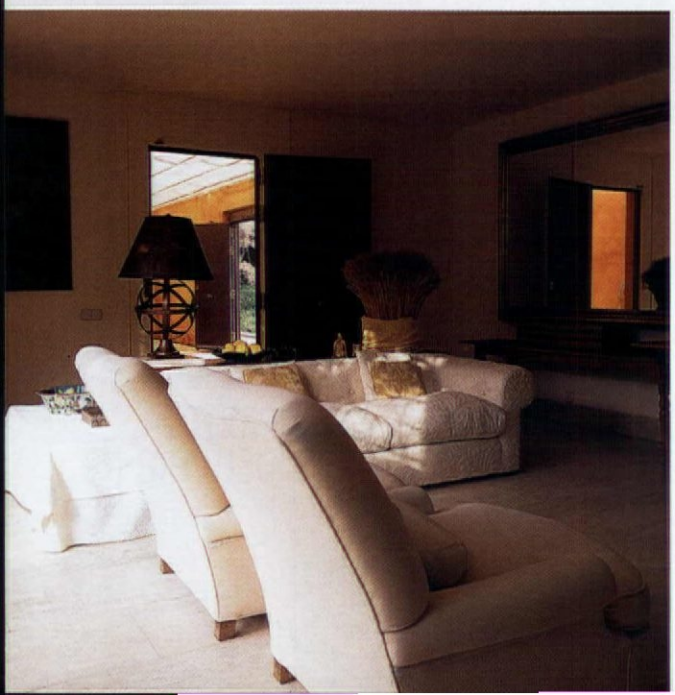


THE MASTER'S CHAMBERS

FERNANDO CARUNCHO'S HOUSE ON THE OUTSKIRTS OF MADRID HAS THE SAME REPOSE AND PHILOSOPHIC EASE AS HIS RENOWNED GARDEN DESIGNS







THE HOUSE OF Spain's foremost philosopher gardener, Fernando Caruncho, resembles a set of nesting boxes that reveal themselves slowly in a carefully calculated sequence. The result is a unique union of house and garden that reflects Caruncho's philosophy of life and design.

Navigating the branching roads of the gated community north of Madrid where Caruncho lives with his wife, Maru, a designer of garden ornaments, and their two young boys, you pass several substantial houses, each competing with its neighbor for recognition. Rounding the bend, you wait for Caruncho's house to make a similarly bold announcement, and then you realize that this is a designer more concerned with creating a serene environment for his work and family than with curb appeal.

Caruncho designed the house in the mid-'80s in the style of a Spanish *tapia,* enclosing it with a tall stucco wall, the outer box. A web of ivy obscures the gates, which open onto a harmonious, contemplative world.

The designer molded the house and garden to the existing hillside. A short set of steps brings you up to the entry garden, where two boxwood hedges clipped at different heights create a formal, geometric, and quiet space, setting the stage for the house. ▷

Caruncho brought the garden inside by placing a huge mirror opposite the living room door, opposite page. ■ The entrance to the house and studio, this page, top, is marked simply, by a copper door, while a pair of copper lanterns designed by Maru Caruncho flank the steps. ■ Her copper sconces light the courtyard, center, that connects the house and studio, where a retractable cotton canopy provides welcome shade. ■ Caruncho designed the lamp in the living room, left.



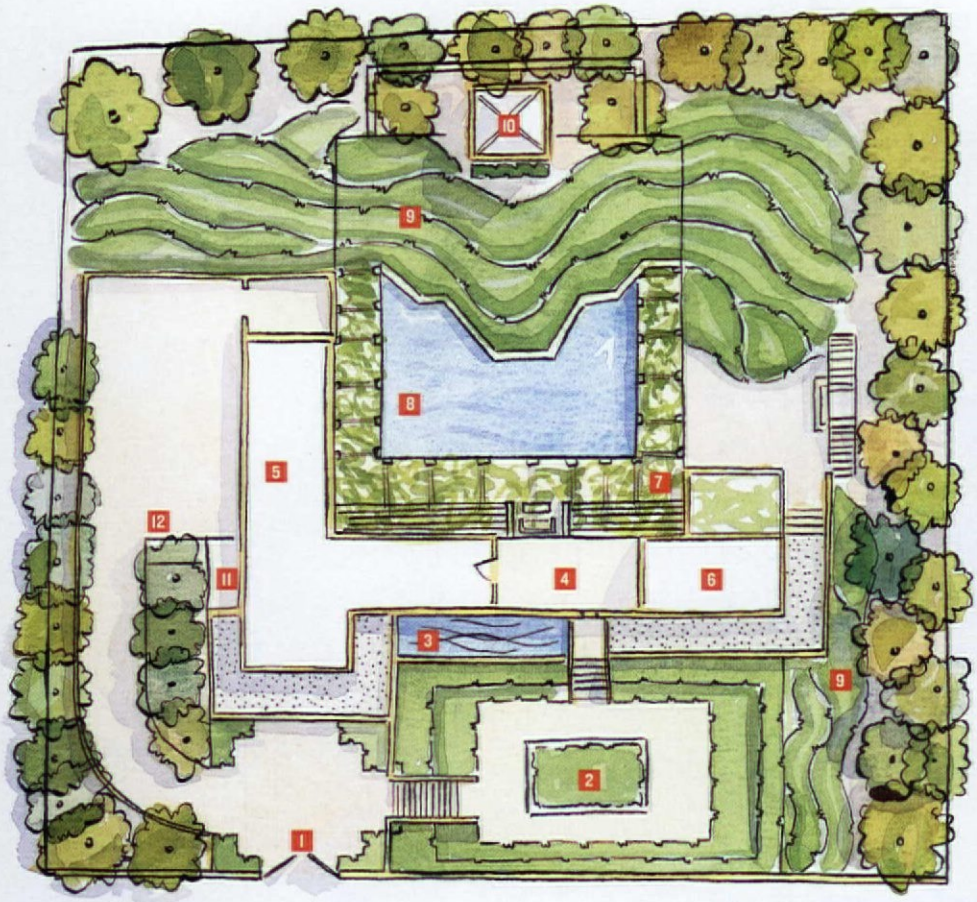




Like the other rooms, the master bedroom is closely connected to the garden. The gold-leafed wooden vase on the window-sill is by Maru Caruncho, the bronze horse by Eduardo Martin. The 1950s linens are from Andalusia. ■ Caruncho's comfortable studio, left, is filled with mementos. The desk is his own design. The side chair is 19th century. ■ Caruncho used iron reinforcing bars for the grillwork ceiling and doors of the kitchen courtyard, bottom left. The copper lantern was designed by Maru.







site plan

1 Entry gate	5 House	9 Topiary shrubs
2 Front garden	6 Studio	10 Kiosk
3 Reflecting pool	7 Pergola	11 Kitchen courtyard
4 Courtyard	8 Swimming pool	12 Round woodpile





light and shadow

For Fernando Caruncho, "light is the instrument that brings the garden to life."

reflection Paint pools a dark color to create mirrorlike surfaces that come to life when sunlight strikes the garden. Install mirrors opposite large windows and doors to bring reflections of the garden inside.

shadow Use pergolas to cast shadows. The shadows of the beams and columns create a rhythm as you pass along them. The shadows on the rear facade tell the time as the sun moves over the house.



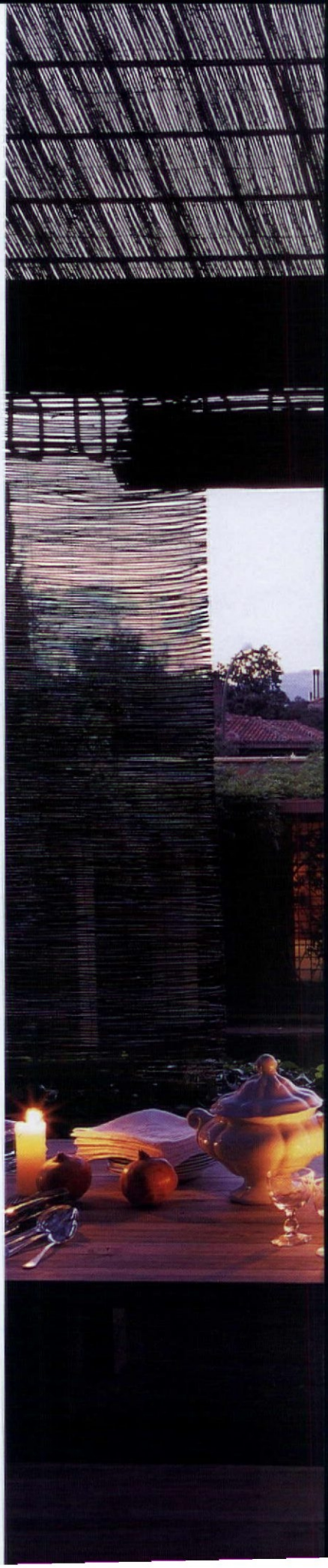
No windows penetrate the warm ocher stucco facade that forms the side of the next box. The only interruption is the massive copper-clad door and the three brass spigots to its left that spill water into a long, narrow reflecting pool. The flowing water fills the front courtyard with its gentle sound, obscuring the noise of neighborhood traffic while simultaneously creating movement in the pool. When the brilliant Spanish light catches the ripples, the front facade becomes a canvas for the reflections that play along its surface.

Like Mexican architect Luis Barragán, Caruncho has created consecutive open courtyards and closed rooms. "Each space," Caruncho says, "serves the other as a filter, creating movement of light and shadow, solids and voids, built and vegetal, all of which gives a rhythm and unity to the composition."

The front door leads to an entry court tented from the summer sun. The house is to the left and the studio to the right. Standing in the soft glow cast by the translucent fabric overhead, you look through the grillwork window opposite the main doorway and catch your first tantalizing glimpse of the private inner garden. But to reach that garden, you must first walk through the living room. Painted a warm bone white, the room, like the rest of the house, feels safe and intimate. A wall of doors opens onto the pergola-covered terrace. On the opposite wall, where one would normally expect windows facing the street, Caruncho has installed instead an

Caruncho's garden is primarily green, with only a few blooming plants, because he believes in "the quality of the flower, not the quantity." Wisteria covers the pergola, above, while jasmine from Madagascar climbs the walls. The grillwork of the living room doors is covered with *Rosa* 'Mermaid.' ■ The dining kiosk, opposite page, looks down upon free-form waves of topiary *Escallonia macrantha* to the reflecting pool, which doubles as a swimming pool.





The house is situated so that the willow-shaded dining kiosk, opposite page, provides a view of the Somosierra Pass, while obscuring neighboring dwellings. The entrance courtyard is visible through the grillwork at left. The mirror in the living room reflects a warm glow into the garden. Caruncho designed the pine plank table.

This page, Caruncho's sons, Pedro, left, and Fernando, play with Piñon by the reflecting pool to the left of the entrance to the house. Sources, see back of book.

enormous one-piece mirror in a gold-leafed frame. A box within a box, the mirror reflects both the garden and the pool.

Built into the hillside and enclosed on three sides by a wisteria-covered pergola, the garden is as peaceful as a cloister. The reflecting pool at the center is deep enough for swimming, and acts like *una caja de luz*, or a box of light.

In Japanese gardens, the spirit is revealed in the shadows. The spirit of Caruncho's design is revealed in the clear Spanish light, which he uses to great effect in capturing reflections. "Reflection is the soul of the garden," he explains, as he looks out on the pool that catches the image of the pergola and hilltop dining kiosk.

As you walk through the pergola to the kiosk, the fragrance of jasmine floats on the air. The only sound is of birds mixing with the gentle splashing of two water jets in the pool. When you peer out from the cool shade of the dining kiosk, you take in the Somosierra Pass in the Sierra de Guadarrama mountains. The feeling of privacy is never broken, because the mass of the house conceals the view of the street and the development below.

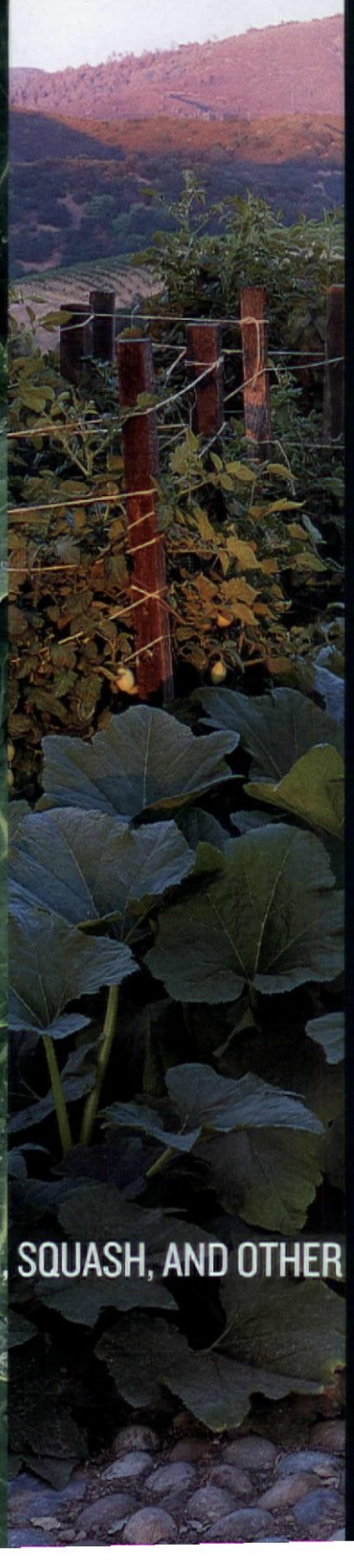
Caruncho emphasizes the significance of his garden sanctuary. "The garden is the emotional, spiritual, and intellectual laboratory of the mind," he explains. "The objective is to transcend, to arrive at an emotional and intellectual experience here—to be transported."



"THE GARDEN IS THE EMOTIONAL, SPIRITUAL, AND INTELLECTUAL LABORATORY OF THE MIND"
—FERNANDO CARUNCHO

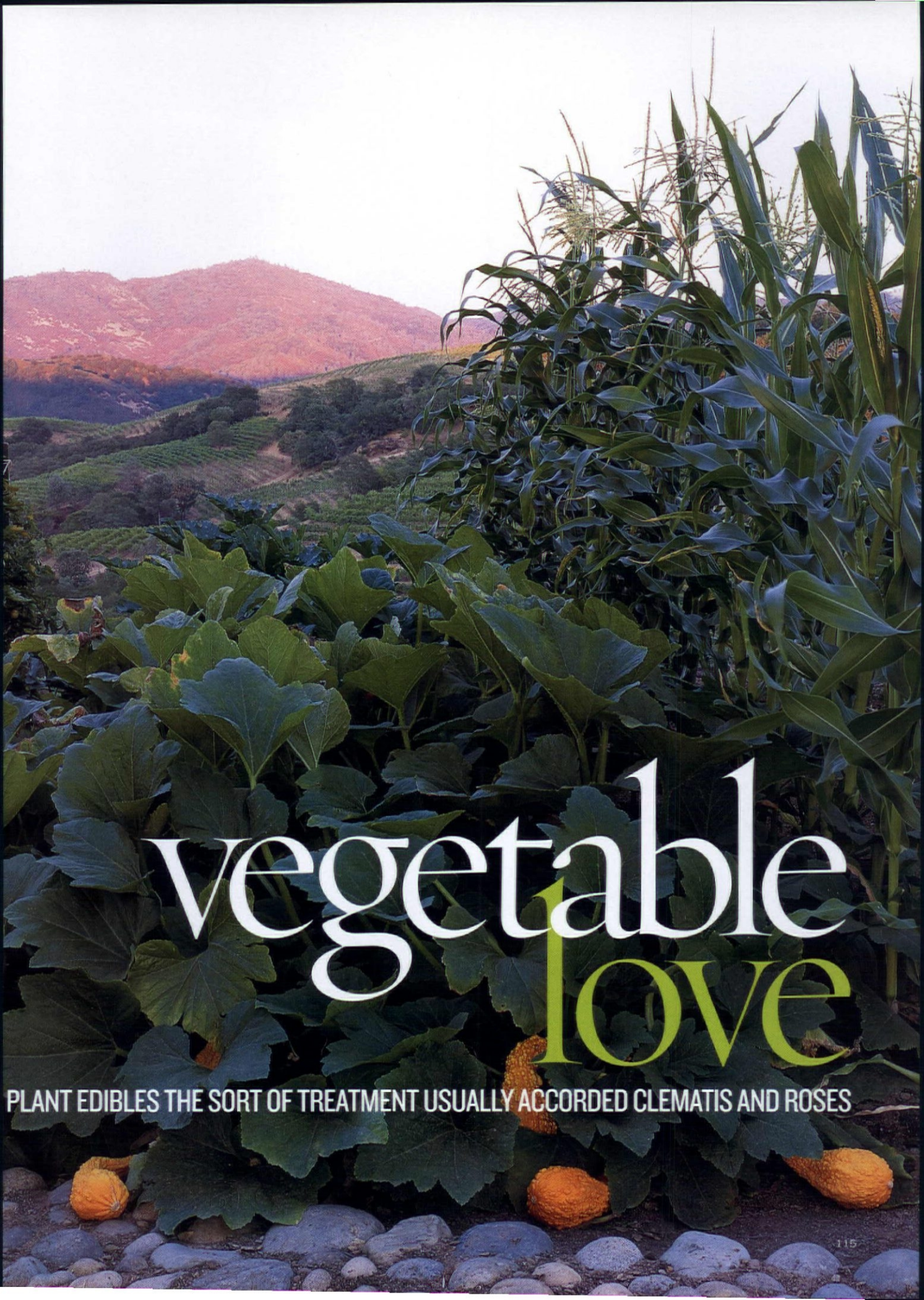
BY ZAHID SARDAR PHOTOGRAPHED BY MARION BRENNER
PRODUCED BY STEPHEN ORR





San Marzano tomatoes, crookneck squash, and Sweety Sweet corn, opposite page, frame one of many vineyard vistas on Pat Kuleto's 800-acre California ranch. ■ Climate and creative planting produce cool weather vegetables like brussels sprouts and cabbage, left, almost year-round.

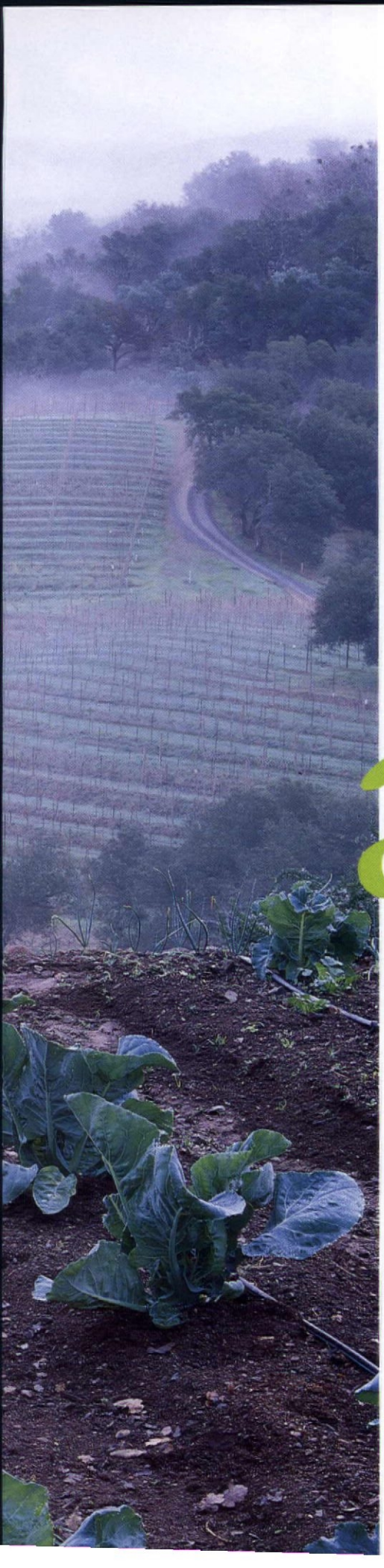
PAT KULETO JOINS BEAUTY TO USEFULNESS, GIVING BEANS, SQUASH, AND OTHER



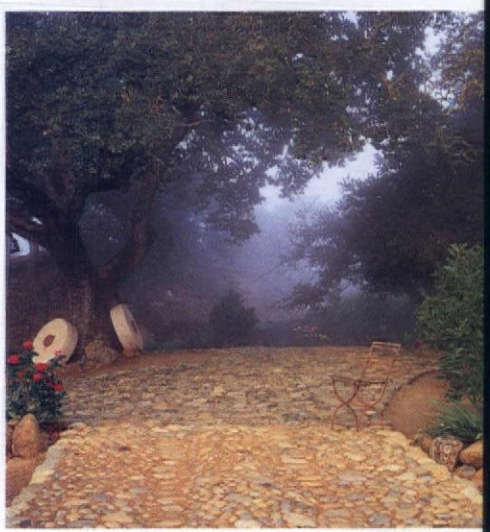
vegetable love

PLANT EDIBLES THE SORT OF TREATMENT USUALLY ACCORDED CLEMATIS AND ROSES







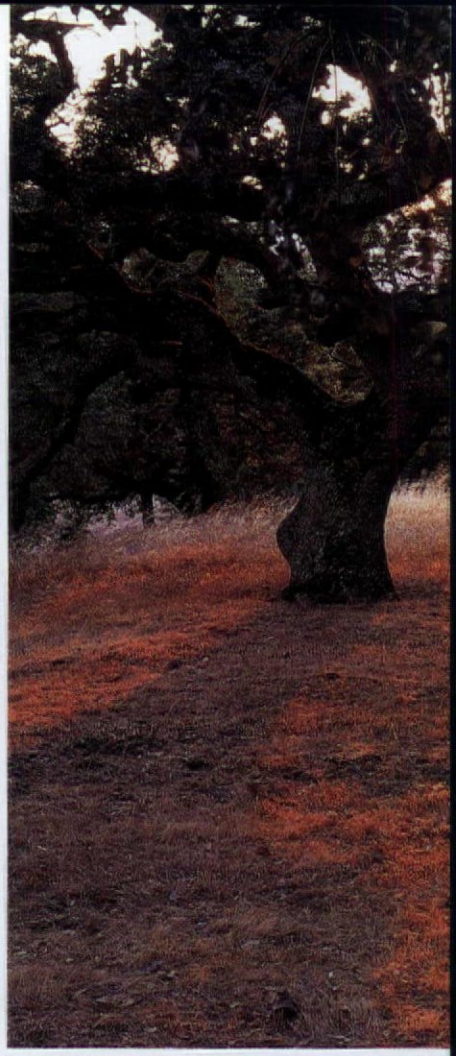


Thanks to California's beneficent climate, Villa Cucina is still full of life in the winter. Brussels sprouts and cauliflower, oposite page, grow on a stone-walled terrace. ■ The Kuletos, this page, top, relax beneath a white oak. ■ A driveway made of hand-selected rock, above, leads through the garden.

As YOU WIND your way up the driveway to Villa Cucina, the sprawling stone and timber house that Pat Kuleto built atop his 800-acre ranch in northern California, you pass a meandering, Gaudi-esque *potagerie* that might well be described as the horticultural equivalent of a stream of consciousness novel. "I wanted fresh produce for my table year-round," Kuleto modestly explains, referring to his far-flung creation. As a teenager, he had been sent to his family's native town near Trieste while recuperating from a carpentry accident. It was there that he became what he describes as "an apprentice Italian," learning to grow vegetables and eating what he grew. It was, he says, a therapeutic experience, and it changed his life.

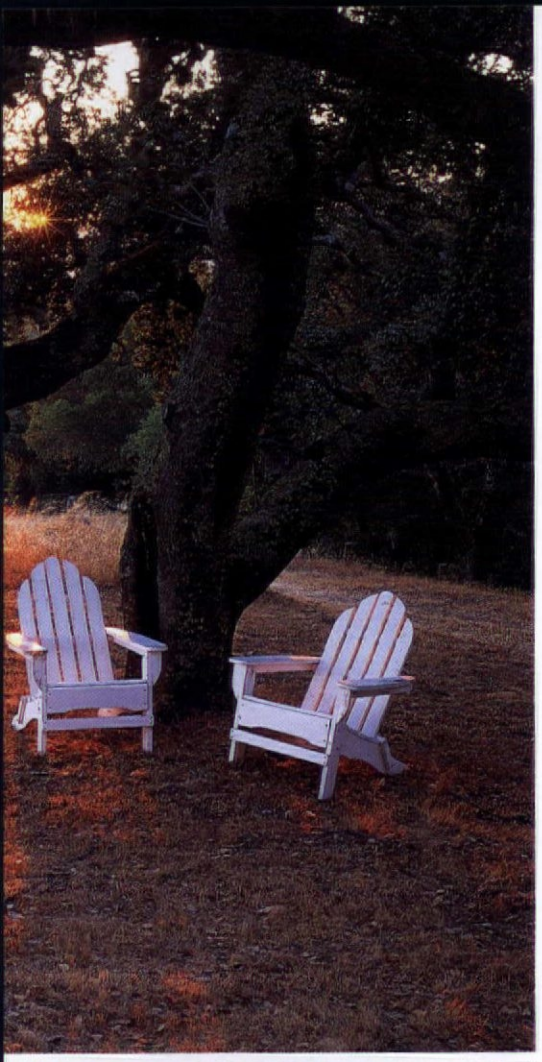
Now, decades later, Kuleto, a consummate host with an expansive personality, has had a hand in designing more than 160 restaurants in and around San Francisco. He created Farallon, and co-owns chef Nancy Oakes's celebrated Boulevard and James Beard–award-winning chef Traci des Jardin's Jardinière. His most recent enterprise, Martini House, an













ground rules

Pat Kuleto uses tall plants to provide summer shade and winter shelter to tender low growers

HIGH	LOW
CORN (ESPECIALLY TALL POPCORN)	POTATOES, PUMPKINS
TOMATOES (ESPECIALLY CHERRY TOMATO VINES)	ARUGULA, LETTUCE, AND MÂCHE
FRUIT TREES	BROCCOLI, BRUSSELS SPROUTS, KALE
TEPEES OF CUCUMBERS, LUFFAS, POLE BEANS	MELONS

understated California-style restaurant and bar in Napa, with famed chef Todd Humphries, uses herbs and spices from his own garden. Also, Kuleto's home-grown Sangiovese appears on the wine list.

Although Kuleto's garden couldn't possibly supply all his restaurants, it nevertheless yields enough produce for the many courses that he and his wife, Shannon, joyfully serve at home with Kuleto Estate wines.

For all the ease of the Kuletos' way of life, installing this Napa country garden was a formidable task. The slopes of fractured limestone with scant soil were hospitable to little more than native oaks and shrubs. To improve the soil, the area had to be laboriously terraced like vineyards. And Kuleto aimed at more than a two season California garden, which would lie fallow after the summer. He had yards of topsoil and mulch trucked in for planting "all the herbs and vegetables I could possibly grow in this unique climate," he says. In the summer the free-form, undulating retaining walls and steps made of local stone lace together beds rich with corn, pumpkins, tomatoes, eggplants, and zucchini. In the fall, he makes room for more varieties of corn and robust pumpkins. Kuleto also realized that many winter vegetables, such as chard, are what he calls "bulletproof"—happily resisting frost. And it's not uncommon to see broccoli, carrots, cabbage, and cauliflower sprouting among roses and paper-whites in the winter. ▷

The late summer garden is overrun with low-lying vegetables like pumpkins, top left, which won't block the hilltop view of the vineyards. ■ Kuleto nurtures native growth like these white oaks, top right. ■ Black-seeded Simpson lettuce in a marble sink from Tunisia, far left. ■ Bamboo tepees, left, create a walkway under Japanese cucumbers.

diversify your plantings
"Play in your vegetable garden," Pat Kuleto advises. By this he means integrating as many different shapes as possible in your planting plan and interplanting flowers and different varieties of crops to add excitement to the garden and help it last through the seasons.

add height Tepees covered with Japanese cucumbers or pole beans on bamboo supports make the garden a magical place to wander through, and create sheltering tents for crops, like lettuce and other greens, that need extra shade in hot summers. Even in the relatively mild California winters, similar archways of organic materials also protect broccoli, cauliflower, lettuce, spinach, arugula, and other winter crops from frost.

encourage volunteers
To add a new dimension, let broccoli and arugula bolt, or flower and make seed, and scatter their seeds. "Volunteers are great in salads," Kuleto advises, "and if you let your vegetables bolt, they'll turn into edible floral arrangements."





Variety is key. A wheelbarrow full of crookneck squash, top, rests near a bed thick with potatoes and tomatillos. ■ Kuleto grows a winter crop of fava beans, above, for one of his restaurants. Pole beans will be planted here later in the season. ■ Daniel Kuleto, opposite page, hides under a bean vine archway. Sources, see back of book.

Kuleto farms organically, and he rotates the crops, which leads to serendipitous discoveries. For instance, he noticed that capers (which grow well in southern Italy) adapt well to Napa's frosty winters, dying back and reappearing as perennials. Caper buds and fragrant flowers appear in the family's salads, and every winter Shannon bottles capers in brine.

California's generally benign climate and the vast acreage that Kuleto owns allow him to move the garden in a wide arc toward the best exposure year-round. The surrounding hills are a kind of sundial; their lengthening shadows announce the time and place to plant for each season. "Arugula grows rapidly, so if you plant the right amount every two weeks, you can have fresh arugula twenty-six times a year," he exults. But not everything needs to be regimented. Sometimes, seeds that survive composting burst forth in unregulated clumps at unexpected times. Like a traveler who reinvents himself, cilantro creeps in under other plants, and "potatoes beneath the corn are better for the shade," Kuleto says. "Volunteers are the best-tasting vegetables," he insists, "so I just let them grow."

Zahid Sardar is an architecture and design editor in San Francisco and the author of San Francisco Modern *(Chronicle Books).*





BY STEPHEN ORR

PHOTOGRAPHED BY ALEXANDRE BAILHACHE

The Legeron atelier in Paris has been making silk flowers by hand for more than a century. Cabinets hold a treasure trove from the company's history, including this sample book once used to match specific dyes for rose petals.



silk blooms



Among flowers, artificial doesn't have to be a dirty word. These beauties are works of art, and proof that faux can be fabulous



To me, at least, there will always be something

INTERIOR DECORATING LEGEND Madeleine Castaing loved them. Architect David Easton hates them. What makes silk flowers so controversial? Some people feel that they cheat nature by masquerading as real flowers. Others shudder at the memory of a dusty arrangement in a doctor's waiting room. As your typical boy who spent his allowance on artificial flowers at the local department store (it was the 1970s, after all), perhaps I'm not an unbiased judge on the merits or shortcomings of fabric flowers. These days I don't own a single stem, but I admire their artistry—especially now that I've seen the ultimate expression of the craft at the few remaining ateliers where the blossoms are still cut, dyed, and formed by hand.

Of the scores of nineteenth-century silk flower workshops that once thrived in Paris, only two, Legeron and Guillet, are still in business. (One other firm, Lemarié, began producing silk flowers more recently.) They are generational businesses, and closely tied to Paris fashion design, especially haute couture: lily of the valley for Dior, camellias for Chanel.









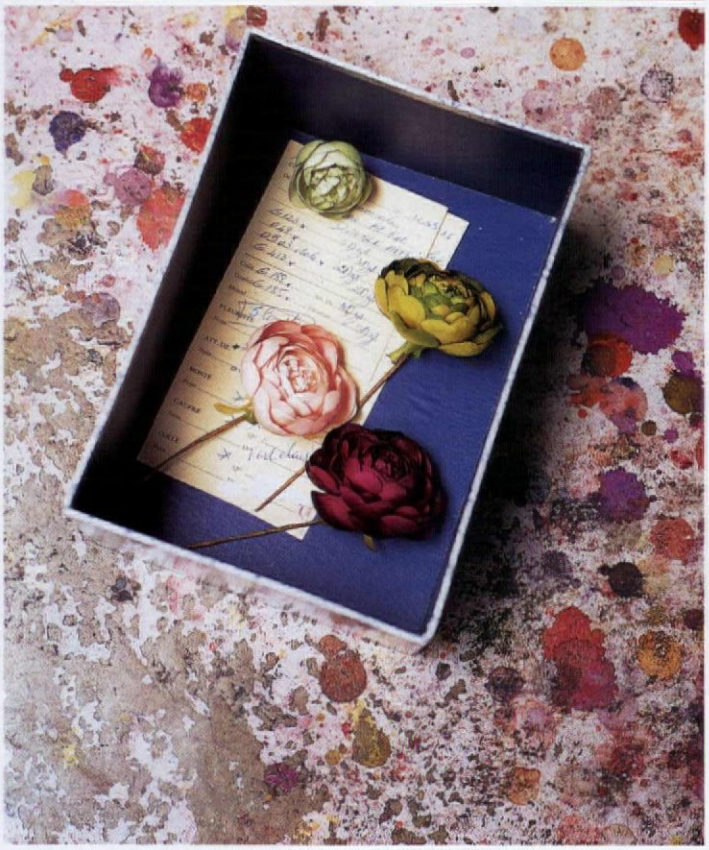


missing in those machine-made blooms

Bruno Legeron, in a bit of a rush to see his favorite football team play, appears to be an unlikely man to replicate nature's fleeting creations in silk. His hands, stained in startling shades of scarlet and purple, give him away. His atelier off the rue de Rivoli is a time warp. In this romantic maze of workrooms filled with antique wooden cabinets, arcane cutting tools, and fabric samples, he practices floral traditions that his great-grandfather perfected and that still satisfy the exacting tastes of Paris fashion designers. ▷

Violets, carnations, and old roses, opposite page, testify to the subtlety of Legeron's coloration. ■ This page, clockwise from top left: Bruno Legeron's family has been creating silk flowers for generations. ■ Starched fabric petals are curled with heated metal tools in the workroom. ■ A Legeron workroom blooms with finished creations. Samples fill each drawer. ■ Each atelier zealously guards its inherited supply of irreplaceable cutting tools.





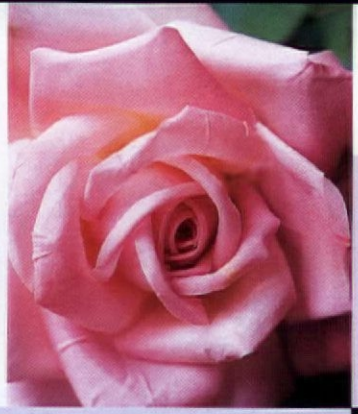
A sample book of lilac and primrose leaves, opposite page, is closely observed from nature. Each code corresponds to a tool that will create only a certain kind of leaf. ■ Isabel Lubrano-Guillet, this page, top left, works in Guillet's hauts de Belleville atelier. ■ A quartet of Guillet roses, bottom left, is going to a client in England.

At first glance, the Guillet offices in the hauts de Belleville quarter seem to lack some of Legeron's charm. But in the workshop, away from the modern showroom, time again seems to have stopped. Dusty shelves are crowded with irreplaceable metal cutting tools—each plant-specific and coded for the single variety of blossom it creates—which have been assembled from competing silk flower companies now out of business. Isabel Lubrano-Guillet, who continues the family business with her husband's parents, apologizes for the studio's disarray, not recognizing the rooms' rare charm. She shows me the involved steps of production: cutting, dying, and starching the fabric; curling the petals with heated metal tools; and embossing the textures with one-of-a-kind presses. No wonder these flowers fetch a high price. And no wonder Guillet imports from Asia most of the home decor flowers that it sells in its shops. The more precious handmade blossoms are reserved for private clients, fashion houses, and theatrical and movie work.

The same is true at an American handmade silk flower studio, Dulken & Derrick in New York City. Owner Pamela Gurock, whose grandfather founded the firm in 1941, also must sell machine-made items manufactured abroad. "We take the best of the imports and mix them with our own designs," she says. "Otherwise the cost would be prohibitive." She has expanded her business from the days when it furnished blooms for Bloomingdale's large silk flower department. In the '70s, a flood of inexpensive, machine-made blossoms from Asia changed the market forever. So Dulken & Derrick expanded to produce flowers for home accessories (napkin rings, curtain tiebacks) and costuming for theater and for TV shows.

As with many precious things that cannot survive today's efficiency-based business models, handmade silk flowers may soon be a thing of the past. Gurock admits that pieces from some of the best manufacturers in Asia are approaching the quality achieved by her skilled designers. But, at least to me, now that I've seen these history-rich workshops, there will always be something missing in those machine-made blooms: the human touch that ensures, as does nature, that each flower is unique in the world. ▷


N° 65
Lilas
N° 66 Lilas
N° 68 Primévère
N° 70 Liseron Volubilis
N° 69
Primevère
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Liseron



decorating with silk

Fabric designer Christopher Hyland, known for his exquisite silks, is a champion of faux flowers. "They are the ultimate tribute to nature," he says, "and an art form unto themselves—one in which we take this beautiful thing that we love so much we have to reproduce it." Hyland, who sells a line of flowers to the trade from his New York City showroom, has strong feelings about their use in home decor:

- **Treat flowers like a collection.** You can assemble and rearrange for different seasons, events, and moods. Store the flowers safely in drawers.
- **Use opaque vases** so that you can bend, not cut, stems, preserving their full length for future bouquets.
- **Mix faux and natural** fearlessly, as long as the fake flowers have plastic stems. Don't think you have to fool anyone—silk flowers are highly desirable objects.
- **Buy quality.** Look at details, even in the underside and buds. There may be intentional imperfections, such as signs of aging that would take place in nature.
- **Color is important.** Look for a "lightness of hand." Anything heavy-handed will look cheap.

sources

- Christopher Hyland, Inc., NYC
212-688-6121. christopherhyland.com.
- Diane James Designs, NYC
212-244-0910. dianejamesdesigns.com. Available at selected Bergdorf Goodman, Neiman Marcus, and Saks Fifth Avenue stores.
- Dulken & Derrick, NYC. 212-929-3614.

For more sources, see back of book.





silk flower care

All floral designers have a specialty. For Diane James, it is silk flowers. "A lot of people think that it's a choice: faux versus real," she says. "But silk flowers really aren't a substitute. They're just another decorative item for the home, like a flowered fabric or pillow." James provides custom arrangements for private and corporate clients and has a line of bouquets and potted plants that she sells through Neiman Marcus, Bergdorf Goodman, and Saks Fifth Avenue. During her ten years in business, James has heard all the complaints about silk flowers, and has an arsenal of tips concerning their care:

- **Know your enemies.** Most "silk" flowers are made not of silk but of synthetic fabrics with two principal foes: harsh sunlight and city dust. Keep your flowers from fading by placing them away from sunny windows. Remove household dust regularly with a feather duster or with a hair dryer set on cool.
- **Consider life span.** Artificial flowers do have one. "One of the best things about silk flowers is that they don't die," James says. "One of the worst things is that they don't die." Five to ten years, depending on the setting, is a good length of service.
- **Avoid boredom** by changing the bouquets several times a year. Either rearrange the flowers or move the arrangement to another room.
- **No straight lines,** please. You should bend each stem to help give it a more natural appearance.



Unreal-looking even in life, orchids come off well in silk. The potted specimens, this page, are from Diane James Designs. ■ Opposite page, from top: Of all his silk flowers, fabric designer Christopher Hyland loves roses best. ■ Dulken & Derrick in New York City has been making silk blossoms since the 1940s. Its repertoire includes violets and velvet roses. ■ Floriferous bouquets of roses and peonies from silk floral designer Diane James.

WITH HIS CHAIRS SHAPED LIKE FLOWERPOTS AND TABLES THAT LOOK LIKE A PATCH OF POSIES, HUBERT LE GALL HAS BECOME THE DARLING OF FRENCH DESIGN MAVENS AND ART COLLECTORS ALIKE



GARDEN FURNITURE

WRITTEN BY DANA THOMAS PHOTOGRAPHED BY ALEXANDRE BAILHACHE

PRODUCED BY CYNTHIA FRANK





Hubert Le Gall, this page, strikes a pose in his atelier, surrounded by prototypes for ceramic vases, a mirror frame, and a purple desk. ■ Le Gall calls the sculpture of a fireplace, clock, and candelabras in his library, opposite page, *Ready-made Bourgeois*.



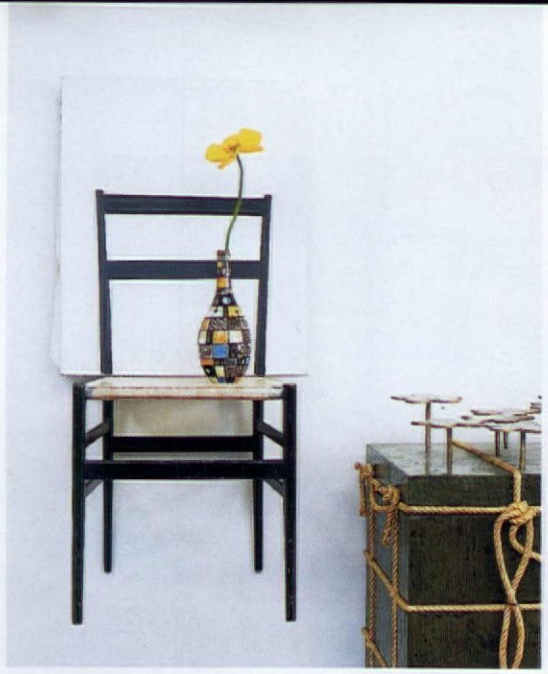


DEEP IN THE HEART of Montmartre, in a dark and dusty former atelier once used by Pierre Bonnard, Hubert Le Gall saws and melts and paints and sculpts. The trim 41-year-old from Lyons is one of Paris's most innovative young furniture designers, a favorite of Mayor Bertrand Delanoe, Hermès, and decorator Jacques Garcia. Le Gall's designs are clever and fun, such as an oversized velvet flowerpot that divides to become two Empire club chairs, or a plump, smooth sheep that doubles as a dresser. Le Gall calls the designs "fantasy objects," and he makes them because "it amuses me," he says, sitting at his cluttered workshop desk. "Otherwise life is boring."

Le Gall's atelier is an integral part of his inspiration. In the late nineteenth century, a man named Tourlaque bought a disused Montmartre plaster quarry and on the site built living/working spaces for 30 or so artists. The enclave is known as Cité des Fusains, for the nearby stands of spindle trees, which the artists burned to make sketching charcoal. Bonnard owned and worked in Le Gall's atelier for 40 years. In the 1920s, Joan Miró and Maurice de Vlaminck had studios there. In the '50s and '60s, the place was overrun with sculptors, who riddled the gardens with their work. Today, there are a few movie folks and a dozen established artists and artisans, like Le Gall. "Sadly, now, young artists can't afford places like this," he says. (Le Gall was lucky: he got his ten years ago, at the bottom of the Parisian real estate market, from a man who wanted to sell to an artist.)

When Le Gall got hold of the place, it was nothing but a big empty space. He designed and built living quarters in the front half, and reserved the back for his workshop and office. Like those of other artists, Le Gall's house is a constant artistic work in

Le Gall loves to play. His living room, opposite page, features his signature flowerpot chair and flower table, plus eye stools and a lips table, a giraffe chimney, and a blackboard mantel. The "shadow" of the white chair and vase sculpture is woven into the carpet. ■ Annabel and Iris, above, plant themselves in one of their uncle's designs.





progress, a laboratory of ideas. He decorated the walls with amusing plasters of a fake fireplace, candelabras, and a mantelpiece clock. He designed a bookcase shaped like a Lichtenstein sun peering through the clouds.

Surprisingly, art has not always been Le Gall's passion. He went to Paris to study business, then worked for a few years at an insurance company. At 27, he chucked that career, and attended the École du Louvre to study art. There he quickly found an affinity for sculpture. He settled in a studio near Père Lachaise cemetery, and occasionally made tables or chandeliers for friends. "It was a way to see if I was gifted enough to do this for a living," he says. "It's one thing to have ideas. Another to be good at it. I think I'm good at it."

Le Gall primarily works with bronze, and uses hardwoods such as oak for framing pieces. Objects made of such materials, Le Gall says, "are noble in their soul." He ornaments pieces with materials like resin and plastic, which he often engraves or sculpts. His flower commode, for example, is solid oak sealed with resin swirls, and covered on all four sides with painted bronze poppies. He chose to do all four sides, he says, "so you can put it in the middle of the room, like a flower box."

The most important element of Le Gall's designs, however, is gumption. He likes to "push form and materials, to look for the breaking point, rather than doing rigorous minimal form," he says. "Some think minimalism serious, and therefore intellectual, and a sheep funny, and therefore not so serious. But that's not true. It's about how people view an object, not the object itself." Surely Bonnard, and the rest of Cité des Fusains's artists, would agree.

In the foyer, opposite page, Le Gall displays his Anthemis commode, plaster standing lamp, and Bonz table lamp. ■ A chair is hung as a shelf in the living room, above, left. ■ The master bedroom, above, right, is enlivened by Moroccan and Egyptian textiles. ■ The library nook, below, features a flowerpot sofa and a shadow rug. Sources, see back of book.





green thoughts

(Cont. from page 56) describes this process in detail in her book *The Once and Future Forest.* She shows that there can be no end to restoration. It must be an ongoing work, involving the education and participation of an entire community. Indeed, many Andropogon projects have been social initiatives. Their long-term project to restore Central Park's North Woods is sustained in large part by specially educated volunteer labor—including children from many New York City schools.

Carol Franklin, another original partner and the one responsible for Avalon, points out that in restoring a landscape the roles of designer and ecologist reinforce each other. People learn to value biodiversity and ecological balance when they are sensitized to their particular richness and beauty. Artifice in the form of great design can open doors to nature. The goal, she says, is "to do for the appreciation of our own landscape what the great English landscape architects did for that of the British landscape in the eighteenth century."

At Avalon Park, the opportunity existed for just such a grand gesture. The Simons Foundation gave Andropogon carte blanche to perform, all at once, a restoration job that might normally take decades of gradual clearing, grading, and replanting. A damaged landscape was effectively healed—and opened to the public—in a matter of three years of intensive work by a skilled and committed team of designers, contractors, and plantsmen.

The park's site, adjacent to the village, was the most seriously disturbed part of the forest; damage to forests usually begins at the edges. Bittersweet and honeysuckle had swallowed many of the large trees. Multiflora roses and bullbrier rendered the woods impenetrable. The decision was made to completely clear the forest floor of all invasive plants and replant it so quickly and densely as to make it difficult for the invaders to return.

The primary source for the planting scheme was close observation of what remained of the original forest. Was, for example, a single black birch the survivor of a whole stand? Could such a stand be reestablished? Other clues were provided by a hundred-year-old forest close by and still in good health. These models established a rich basis for the planting, which included 18 native tree varieties and 16 varieties of shrubs.

Beyond this, the designers let their imaginations run over the whole range of alluring, and vanishing, native plants that might be found in eastern Long Island wetland and upland habitats. They specified nine varieties of wildflower, 11 varieties of fern, and seven grasses. Specialist nurseries were scoured for some 54,500 little plants.

Those mature native trees that were still healthy were kept, and all of them were expertly pruned—which greatly contributes to the almost surreal beauty of the park. Of the many trees that were planted, a few were specimen size. The majority were saplings, closely planted in groves, that have a poignant loveliness of their own.

UTMOST ATTENTION was paid to paths. Boardwalks and a romantic vine-covered bridge allow visitors to penetrate into the most sensitive parts of the park—its wetlands and ephemeral pond—without harming them. The narrow upland paths are made of Road Oyl, a nontoxic pine resin that uses the native soil as an aggregate and gives the delightful feel of a forest floor, while at the same time providing a firm, nonerodable surface. Storm water flows off the path into numerous soak pits alongside, and thence back to the soil. These paths and rock steps are so thoughtfully and enticingly placed that one feels no need to stray from them.

Much of the beauty of Avalon is in its details—the placement of a rock, a boardwalk scribed around a tree trunk, or an exquisite grouping of highbush blueberry, cinnamon fern, and rushes. Each one reveals eastern Long Island in microcosm. Franklin deflects credit for the design and points to preserve manager Katharine Griffith, who literally lived on site and oversaw it all, to Douglas MacLise and Don Falvey, the contractors who placed each rock and made the paths and a new pond, and to Jeff Owens, who planted. A project like this one, Franklin says, cannot, by its very nature, be the ego-generated work of a single designer. It grows from enthusiasm and the willingness of a whole team to let inspiration flow from the place itself.

art & craft

(Cont. from page 60) with no particular regard for aesthetic effect, like a tangle of tube worm shells, or a loaf of coral, or a sand dollar of immense circumference, or the opened shells of gigantesque mollusks that could have been appropriated to domestic uses, as ready-made vessels. Some have the look of improbable nests, made by unknown creatures. Everything has the feeling of having been excavated, or brought up from great depths, and in many cases the objects are indeterminate, as between vessels or natural objects used as vessels—irregular shallow platters, for example. The colors are those of objects that have lost their original colors but then acquired scatterings of hues by mineral encrustation—blues and greens and yellows. The bottoms of nests are lined with fused glass. A single egg shares with a hollow china bone the space of a flat, irregular, oblate plate to form an offering that glorifies any surface it is set on.

JUDYTH VAN AMRINGE is a graduate of Boston's School of the Museum of Fine Arts. For many years she worked in and around the New York fashion world, and in the domains of ornament and decoration. She was admired for her originality, and bountiful imagination. In 1994, she published a book called *Home Art,* a guidebook for turning domestic objects—sofas, tables, chairs, and lamps—into flamboyant versions of themselves. Van Amringe felt that she was capable of something important and profound, but had not yet found how to express it. Somewhere along the line, she saw some of the austerely beautiful porcelain vessels that the Philadelphia master Rudi Staffel calls "light gatherers," and she knew, with the force of revelation, that she needed to learn this art. She became a 53-year-old student in the clay studios of the University of the Arts in Philadelphia. It was like undergoing a spiritual withdrawal. She lived alone with her dog, Ruby, in a single room, and gave herself up to becoming a ceramist. It was a profound redirection of her energies and natural inventiveness, which itself became something rich and strange, and the tableful of objects in Providence is the evidence of her emergence as an artist of rare originality. In a way, her work is a metaphor for her life.

photography

(Cont. from page 62) Pacific madrone.

After several years of experimenting with panoramic landscapes, Bosworth struck upon her unique approach to the format. Rather than constraining herself to a single exposure, she sequences two-, three-, and four-panel images from individual negatives that are laid side by side and printed on a continuous sheet of photographic paper. The borders between each negative appear as black pillars that segment the print like fence posts. While this may seem disconcerting at first, Bosworth decided early on against concealing the technical process, and what becomes more remarkable is how easily we are welcomed into the vast expanses detailed in each sweeping image. Her photographs are unusually elegant and graceful, and infused with a soft and silvery light. A sprawling arm of the champion live oak slowly traces itself from frame to frame. The bur oak was photographed from beneath its own canopy, which cascades down around the viewer from the top of the frame. Her photograph of the valley oak is as remarkable for the subtle glow of the barn's corrugated tin roof and the delicate, arterial pattern of a neighboring tree's bare canopy as for the champion that rises through the photograph's center.

ASKED ABOUT her inspiration, Bosworth reaches for *See Your West*, an album of scenic plates issued with each fill-up by Chevron gas stations in the 1940s and '50s. Her father collected set after set during family car trips, and Bosworth clearly inherited both his wanderlust and his desire to explore, collect, and catalog. "Besides," she adds simply, "I just like trees."

Barbara Bosworth's photographs have been widely exhibited, and appear in numerous major museum collections, including those at the Cleveland Museum of Art; the Museum of Fine Arts, Houston; the Smithsonian American Art Museum; the San Francisco Museum of Modern Art; and the Princeton University Art Museum.

Toby Jurovics is the associate curator of photography at the Princeton University Art Museum. He is a specialist in landscape photography and the American West.

uncorked

(Cont. from page 72) and experimented with practices that seemed radical at the time. He planted barbera on prime, sun-drenched slopes; picked the grapes late, to alleviate some of their acidity; and aged the juice in toasted new French oak barrels, which further softened the hard edges, while lending the wine some wood tannins, giving it more structure. In 1982, the same year that changed the face of bordeaux, Bologna created Bricco dell'Uccellone, a barrel-aged, vineyard-designated barbera that rapidly caught the attention of the international wine world, and of Bologna's neighbors. Bricco was the first super-barbera. Call it Barbarella. (They're big on nicknames in the Piedmont. L'Uccellone is named for the crowlike old woman who used to own the vineyard; L'Uselun means big bird.)

ALMOST TWO DECADES after Bologna created this new, sophisticated, smoking-jacket style of barbera, it's hard to generalize about this grape except to say that quality is better at all levels. Barbera is as stylistically all over the map as zinfandel, another blending grape that has achieved recent renown. Many makers continue to produce the lighter-style barbera—which can be a tremendous value, particularly given the recent string of stellar vintages in Piedmont. The '98, '99, and 2000 vintages all achieved a ripeness that nicely counterbalances the natural acidity of the grape; good examples, like Michele Chiarlo's '99 Barbera d'Asti Superiore or Icardi's 2000 Barbera d'Asti Tabarin, retail for about $12.

Barbera d'Asti is often fatter and fruitier than Barbera d'Alba, in part because the best, sunniest slopes in Alba are reserved for nebbiolo, producing Barolo and barbaresco. Many of the greatest producers of Barolo—Scavino, Clerico, Mascarello, Sandrone, and Aldo and Giacomo Conterno, among many others—make supple, sophisticated Barbera d'Alba at a fraction of the price.

The most concentrated, powerful barberas are usually identified by vineyard name—often involving some variation of the word *bric*, which means hilltop in the local dialect. Price is another key indicator—the Barbarellas, like Franco Martinetti's powerful Montruc, can sell for upwards of $50. Bricco dell'Uccellone has proved itself over the past two decades to be a serious, age-worthy wine. Tasting at the winery this past spring with Raffaella and Giuseppe, Giacomo Bologna's children, I was deeply impressed by the complexity and freshness of the '89 and '90 Bricco dell'Uccellone. The '97 is another classic. The Bologna family makes several other excellent barberas, including Bricco della Bigotta and Ai Suma. The most mind-boggling barberas I've tasted recently were from La Spinetta, which was named winery of the year this past year in the Italian wine bible *Gambero Rosso*. My teeth are still stained from the experience of tasting the '99 Barbera d'Alba Gallina and the '99 Barbera d'Asti, both of which reminded me in some ways of great, old-vine zinfandels, and also reminded me of a blackberry fight I had with two fifth-grade classmates in Vancouver, Canada. We were picking blackberries, and after we'd filled two buckets and eaten several handfuls, we started throwing the surplus at each other. Thirty years later, Giuseppe Rivetti's barberas made me almost that exuberant.

the oeno file

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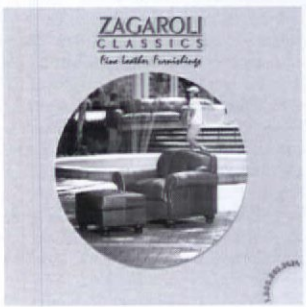
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Cappellini ModernAge, 102 Wooster St., NYC 10012. 212-966-0669. cappellininewyork.com. Piero Lissoni, via Goito 9, Milan 20121. 011-39-02-65-71-942. Fax, 011-39-02-65-71-918. Girth Design, 10 Grand Ave., Brooklyn, NY 11205. 718-222-0304. Fax, 718-222-0314. girthdesign.com. Christopher Coleman, 70 Washington St., Brooklyn, NY 11201. 718-222-8984. Fax, 718-222-8983. **Page 47**, Ralph Pucci International, 44 W. 18 St., NYC 10003. 212-633-0452. Spencer Fung, through Ralph Pucci International. **Page 48**, First Editions Wallcoverings & Fabrics, Inc. To the trade only. 877-355-1150. Asia Society and Museum, 725 Park Ave., NYC 10021. 212-288-6400. asiasociety.org. **Page 50**, The Chinese Porcelain Company, 475 Park Ave., NYC 10022. 212-838-7744. Philip Colleck, Ltd., 311 E. 58 St., NYC 10022. philipcolleck.com. The Metropolitan Museum of Art, NYC. metmuseum.org. Dalva Brothers, Inc., 44 E. 57 St., NYC 10022. 212-758-2297. Didier Aaron, Inc., 32 E. 67 St., NYC 10021. 212-988-5248. didieraaron.com. Hand-painted Chinese **wallpaper**, SY-113 by Gracie, 121 W. 19 St., NYC 10011. 212-924-6816. **Page 52**, Studio Sofield, 380 Lafayette St., NYC 10003. 212-473-1300. Patrick Naggar, NYC. 212-873-8962. Photographed at the SoHo Grand Hotel. 800-965-3000. sohogrand.com. Baker Furniture, 1661 Monroe Ave. NW, Grand Rapids, MI 49505. 800-59-BAKER.

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Andropogon Associates, Ltd., 10 Shurs Lane, Philadelphia, PA 19127. 215-487-0700. Fax, 215-483-7520. andropogon.com.

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Judyth van Amringe, Providence, RI. 401-861-8056.

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The New York Botanical Garden, Bronx, NY. 718-817-8700. nybg.org. The Arnold Arboretum of Harvard University, 125 Arborway, Jamaica Plain, MA 02130. 617-524-1718. Fax, 617-524-1418. arboretum.harvard.edu. Longwood Gardens, U.S. Route 1, Kennet Square, PA 19348. 610-388-1000. Fax, 610-388-2294. longwoodgardens.org. The Pennsylvania Horticultural Society, 100 N. 20 St., Philadelphia, PA 19103. 215-988-8899 or 215-988-8800. Fax, 215-988-8810. theflowershow.com. Delaware Center for Horticulture, 1810 N. Dupont St., Wilmington, DE 19806. 302-658-6262. Fax, 302-658-6267. dehort.org. Chicago Botanic Garden, 1000 Lake Cook Rd., Glencoe, IL 60022. 847-835-8357. chicagobotanic.org. L.A. Cactus & Succulent Society. members.aol.com/lacss/index.htm.



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Renny-Hortulus Farm Nursery, 60 Thompson Mill Rd., Wrightstown, PA 18940. 215-598-0550. Fax, 215-598-0544. rennydesign.com. Grand **glasses**, Crate & Barrel. 800-996-9960. crateandbarrel.com. **Pages 76-77**, antique **terrace furniture** from Paris flea markets. parispuces.com. **Pages 80-81**, large trestle **table**, Paris flea markets. Nineteenth-century zinc English **statue** of Mercury, Lou Marotta Inc., 243 E. 60 St., NYC 10022. 212-223-0306. Fax, 212-223-4744. loumarotta.com. Swivel **desk chair**, Pottery Barn. 800-922-5507. **Sofas' upholstery**, Bonnie in Beige, Pierre Frey, NYC. To the trade only. 212-213-3099.

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Keenen/Riley (K/R), 526 W. 26 St., NYC 10001. 212-645-9210. Fax, 212-645-9211. Edwina von Gal + Co., Long Island City, NY, 718-706-7006, edwinavongal.com, with Gunn Landscapes, LLC, 343 E. 85 St., NYC 10028, 212-988-7065, fax 212-737-2436. **Pages 86-87**, teak **bench** in entry, Keenan/Riley (K/R). Crushed obsidian for **walkway**, Geo. Schofield Co., Inc., Bridgewater, NJ. To the trade only. 732-356-0858. Garden **chairs** by Kerstin Hörlin-Holmquist for NK, Antik, 104 Franklin St., NYC 10013. 212-343-0471. Fax, 212-343-0472. antik-nyc.net. **Pages 88-89**, Form and Function, 95 Vandam St., NYC 10013. 212-414-1800. Fax, 212-414-4051. formandfunctiondesign.com. Gansevoort Gallery, 72 Gansevoort St., NYC 10014. 212-633-0555. Fax, 212-633-1808. gansevoortgallery.com. Gretchen Bellinger, Cohoes, NY. To the trade only. 518-235-2828. Aileron Design Inc., NYC. To the trade only. 212-447-6441. Saffo **lamp**, Brian Kish, 27 Greene St., NYC 10013. 212-925-7850. Fax, 212-925-7903. Carleton V, NYC. To the trade only. 212-355-4525. **Sofa upholstery**, Heirloom in Haze, Classic Cloth, Plainville, KS. To the trade only. 785-434-7200. **Side table** by Robsjohn-Gibbings, **dining chairs** by Ico Parisi, and Paul McCobb Travertine-top **side table**, Donzella Ltd., 17 White St., NYC 10013. 212-965-8919. Fax, 212-965-0727. donzella.com. **Dining table** by Giovanni Michelucci, Frank Rogin Inc., 21 Mercer St., NYC 10013. 212-431-6545. Fax, 212-431-6632. rogin.com. **Dining chairs' upholstery**, Boucle Cords in Celadon on Celadon, J. Robert Scott, Inc., Inglewood, CA. To the trade only. 310-680-4300. **Pages 90-91**, Knoll. 800-445-5045. knoll.com. Rogers & Goffigon, Greenwich, CT. To the trade only. 203-532-8068. Nemo Tile Co., 48 E. 21 St., NYC 10010. 212-505-0009. Fax, 212-777-9053. nemotile.com. Speakman. 800-537-2107. Wolf-Gordon Inc. To the trade only. 800-347-0550. wolf-gordon.com. **Pages 92-93**, Loop chair through DKNY, NYC. 212-223-3569. Asian Ceramics, Inc. To the trade only. 800-449-6890. Sunbrella fabric, through Outdoor Fabrics. 800-640-3539. outdoorfabrics.com. Patio, 442 N. La Brea, L.A., CA 90036. 323-934-8411. Fax, 323-934-8311. outsidepatio.com.

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J. Mendoza Gardens, Inc., 18 W. 27 St., NYC 10001. 212-686-6721. Fax, 212-686-8213. **Pages 96-97, landscape architect**, Mark LaPierre for LaPierre Studio, 1212 Prince St., Alexandria, VA 22314. 703-836-5168. Fax, 703-836-5178. Baja beach and Delaware River **gravels** on stream bed, Irwin Stone, 601 E. Gude Dr., Rockville, MD 20850. 301-762-5800. Fax, 301-294-9726. irwinstone.com. Carderock landscape **boulders**, Tri-State Stone & Building Supply, Inc., 8200 Seven Locks Rd., Bethesda, MD 20817. 301-365-2100. **Chalet River rock**, Luck Stone Corporation. 800-898-LUCK. luckstone.com. Stone architectural **ornament**, Andrew Berry Architectural and Garden Antiques, Cabin John, MD. 301-229-9307. **Perennial** and **ground cover plants**, Riverbend Nursery, wholesale only, bigtag.com, and Babikow Greenhouses, wholesale only, babikow.com. Specimen **trees**, Halka Nurseries, Inc., 240 Sweetmans Lane, Englishtown, NJ 07726. Wholesale only. 732-462-8450. **Specialty plants**, Waverly Farm, Adamstown, MD. Wholesale only. 301-874-8300. **Aquatic plants**, Maryland Aquatic Nurseries, Inc., 3427 N. Furnace Rd., Jarrettsville, MD 21084. 410-557-7615. Fax, 410-692-2837. marylandaquatic.com. *Waiting for an Angel* **sculpture** by Mavis McClure, I Wolk Gallery, 1354 Main St., St. Helena, CA 94574. 707-963-8800. Fax, 707-963-8801. iwolkgallery.com. **Pages 98-99, landscape architect**, Louis Raymond for Renaissance Gardening Ltd., Hopkinton, RI. 401-377-1093. Fax, 401-377-1094. **Pages 100-101, landscape architect**, Jeff Mendoza for J. Mendoza Gardens. Inc., 18 W. 27 St., NYC 10001. 212-686-6721. Fax, 212-686-8213. Metro-Mix **soil**, Scotts Professional Horticulture. 800-492-8255. Concrete **bench**, Christine Reid Interior Design, 181 15 St., Brooklyn, NY 11215. Phone and fax, 718-369-0121. Mesa collection **chairs** and **ottoman**, Brown Jordan. 800-743-4252. brownjordan.com. **Pages 102-103**, Enchanted Woods at Winterthur, An American Country Estate, Winterthur, DE 19735. 800-448-3883. winterthur.org. **Landscape architect**, W. Gary Smith, 4202 Wilshire Parkway, Austin, TX 78722. 512-825-8083. Tree hut **frame** and **thatching**, Ashley Powell, 1 Creek Rd., Christiana, PA 17509. Phone and fax, 610-593-2468. Garden child's **chairs,** custom **armless chairs**, and custom **tabletop**, Reed Bros., Turner Station, Sebastopol, CA 95472. 707-795-6261. Fax, 707-823-5311. Windermere curved teak **bench**, Country Casual. 800-284-8325. countrycasual.com.



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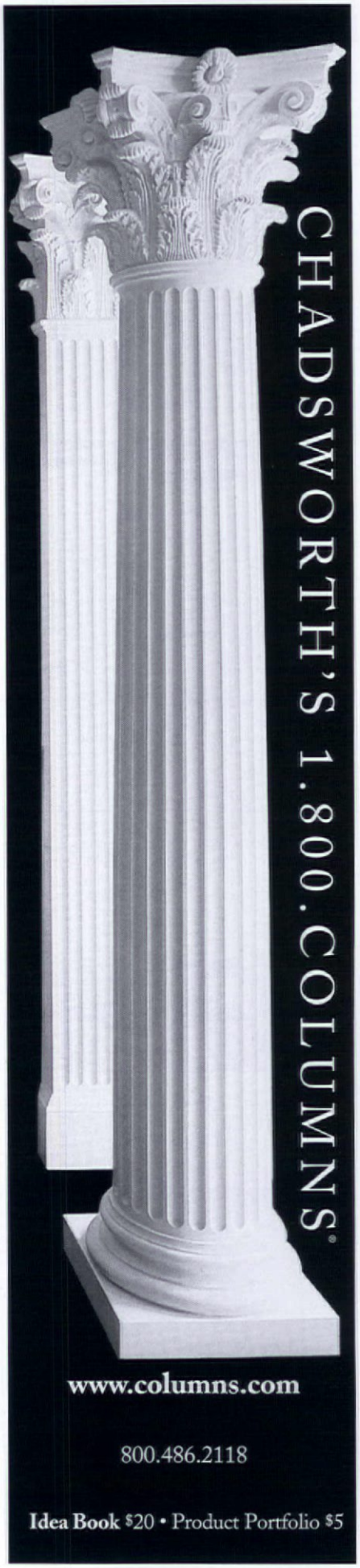
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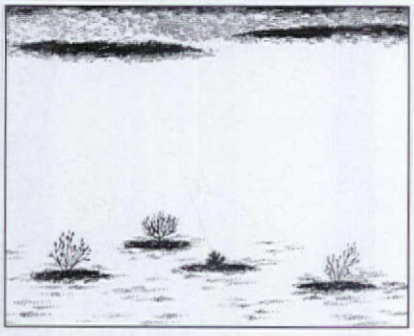
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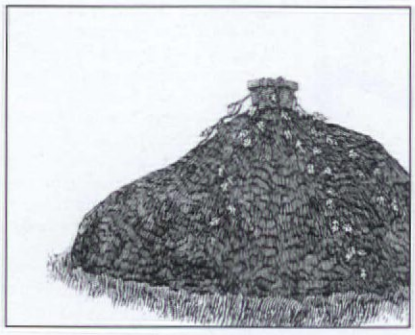
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THE IMPROVABLE LANDSCAPE

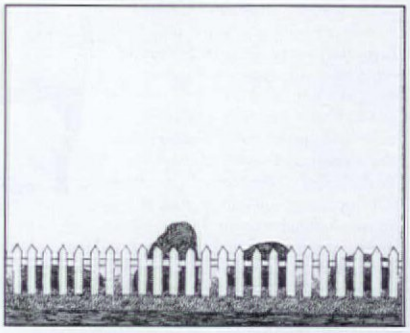
By Edward Gorey



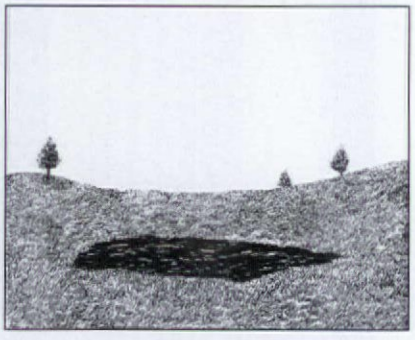
Objects of pity



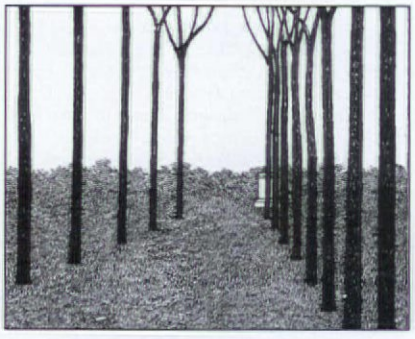
Taking advantage of a rock



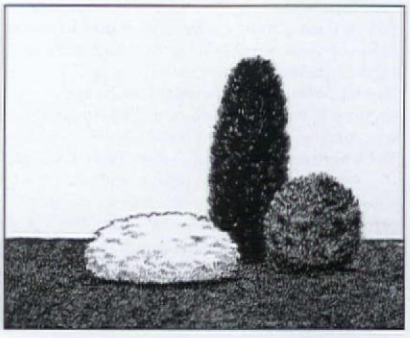
An interesting arrangement of stones



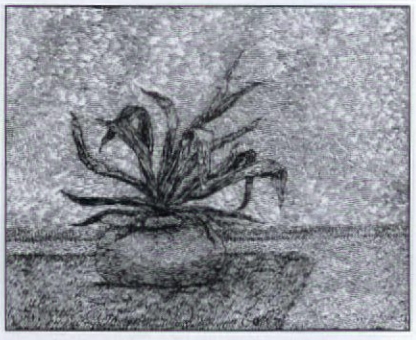
A less than ornamental pond



An unsuccessful vista



An exemplary grouping



Doubtful value as a lawn object



Worth paying to see



A meaningless hedge

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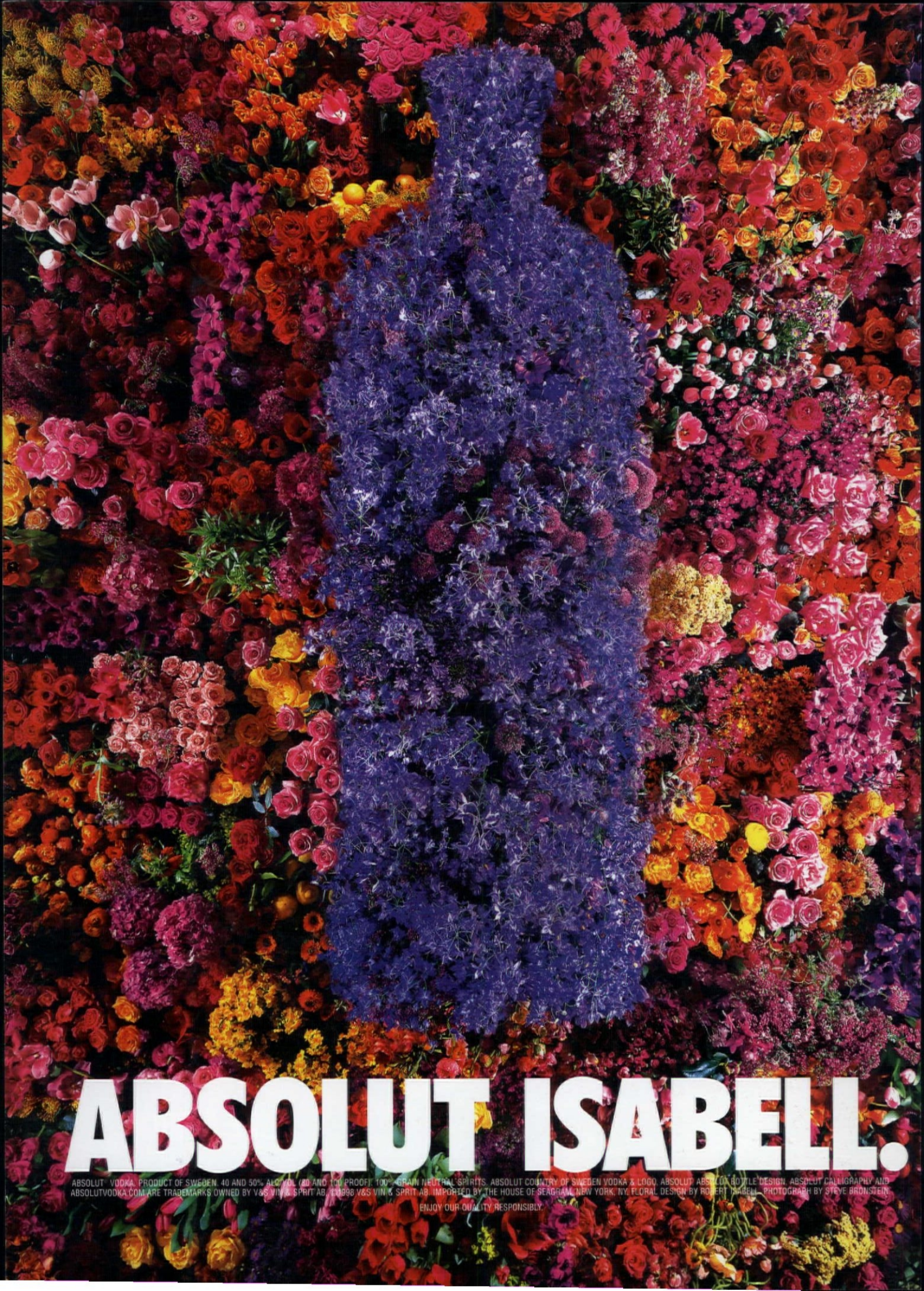
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